Tuesday 25 March 2025

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FIRST LOOK

Fujifilm GFX100RF

Hands-on with a spectacular new fixed-lens medium-format camera

Awards special

Our pick of the best cameras and lenses from the last year

PHOTOGRAPHY AWARDS

Thomas Heaton

AP readers' favourite YouTuber

OUR TRUE INTENT IS ALL FOR YOUR DELIGHT

Barry Lewis

Lifetime achievement award

PLUS Samar Abu Elouf, Drew Gardner, Harry Skeggs, Liam Man, Valery Poshtarov, Cal Holland, Ethan Parker

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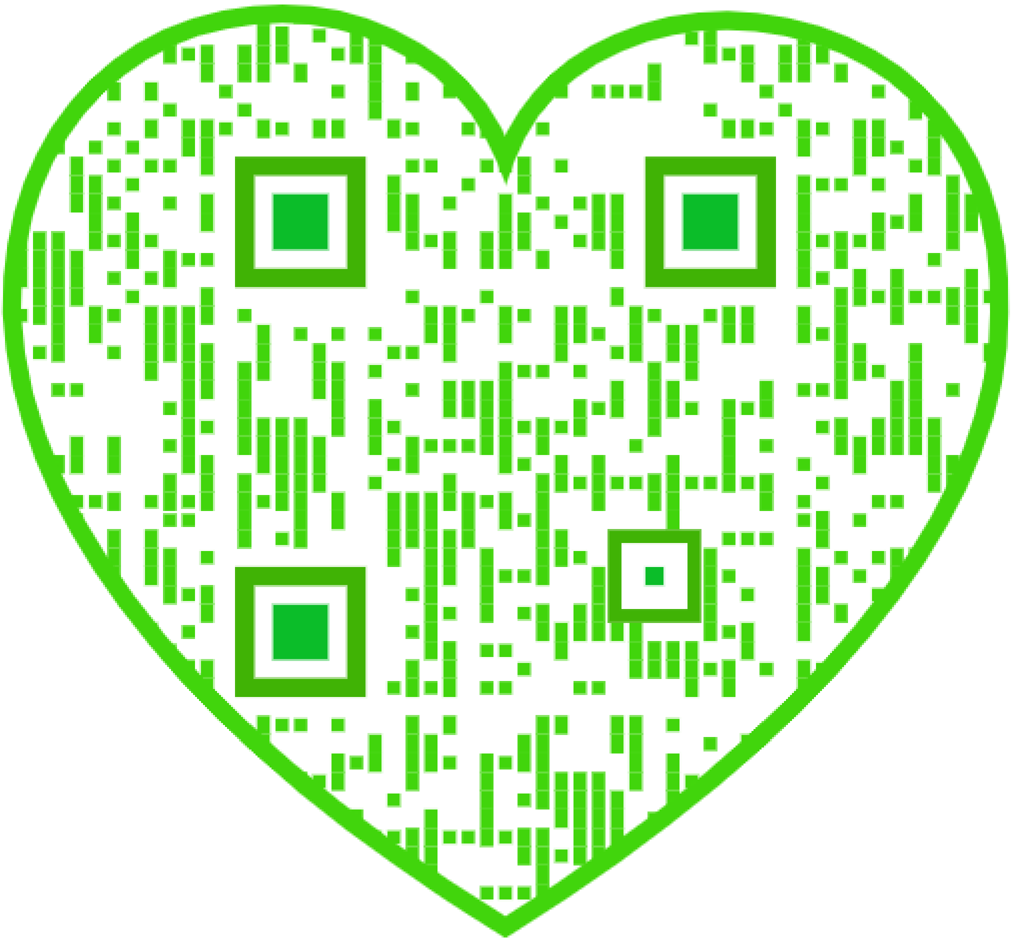

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Inside this week's issue

3 7 days

4 First look: Fujifilm GFX100RF

8 Books

11 AP Awards 2025

12 Lifetime Achievement

14 People awards and photography awards

20 Book and exhibition of 2024

22 Film POTY winner

26 APOY winners

28 Good Service and Chris Cheesman Memorial Awards

30 The AP Product Awards 2025

42 Readers' choice

45 Inbox

48 It's good to share

53 Buying Guide

66 Final analysis

11
ap
Amateur Photographer
AWARDS 2025
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4

22

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12

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30

Welcome

We have been running our annual awards for nearly 50 years, and it has become like an 'oscars' for the UK photographic industry. Camera, lens and smartphone makers vie to receive one of AP's coveted awards, but there is more to our Awards than gongs for the best gear – this year's Awards coverage starts on page 11. Another massive highlight is our hands-on first look at the Fujifilm GFX100RF, a spectacular new fixed-lens medium-format camera. See what our seasoned camera reviewer Andy Westlake thinks of it on page 4. Also, check out the details of our first-ever Festival of Outdoor Photography too (see the back page). Early bird tickets are selling fast, so don't miss out!

Nigel Atherton, Editor

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COVER PICTURE © IAN PACK. INSET PICTURE, ABOVE ©THOMAS HEATON. INSET, BELOW ©BARRY LEWIS

Ian Pack photographed the three cameras for our cover image this issue. Many thanks to Park Cameras for the loan of the cameras for the cover shoot.

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Andy reveals the best photo kit of the year; and takes a first look at the Fujifilm GFX100RF

JESSICA MILLER
Dep. Online Editor

Jessica presents the results of AP's Film POTY competition, and talks to the winner

PETER DENCH

The AP regular on the career of Barry Lewis, this year's winner of Lifetime Achievement in Photography

GEOFF HARRIS
Deputy Editor

Geoff looks at the stellar initiative started by our Hero of Photography, Paul Ryan

AMY DAVIES
Features Editor

This week Amy recommends a compelling book by the celebrated Don McCullin

AILSA MCWHINNIE
Our APOY project manager celebrates all the winners of APOY 2024

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Fujifilm GFX100RF

Fujifilm's latest 102MP medium-format camera sports a fixed 28mm-equivalent lens and a rather familiar-looking design. **Andy Westlake** takes a look at what's on offer

FUJIFILM GFX100RF
FUJINON ASPHERICAL LENS
SUPER EBC GF f=35mm 1:4

At a glance

£4,699

- 102MP CMOS sensor, 44 x 33mm
- Fixed 35mm f/4 lens
- ISO 100-12,800 (standard)
- Up to 6fps shooting
- 4K 30fps video recording
- 0.84x, 5.76m-dot electronic viewfinder
- 3.15in, 2.1m-dot tilting touchscreen

Kit contents

Supplied accessories include a metal lens cap, 49mm filter adapter, protective filter, square lens hood, and a rope strap.

Power

Fujifilm's familiar NP-W235 battery is rated for an impressive 820 shots. It charges via the USB-C port.

Storage

You get a pair of UHS-II SD card slots, and the camera can also record to an external SSD.

Colours

The GFX100RF will be available in either a sober all-black finish, or an attractive two-tone silver and black.

FUJIFILM
FUJIFILM GFX100RF

The camera in black, with filter adapter and lens hood

A new dial on the back selects between aspect ratios

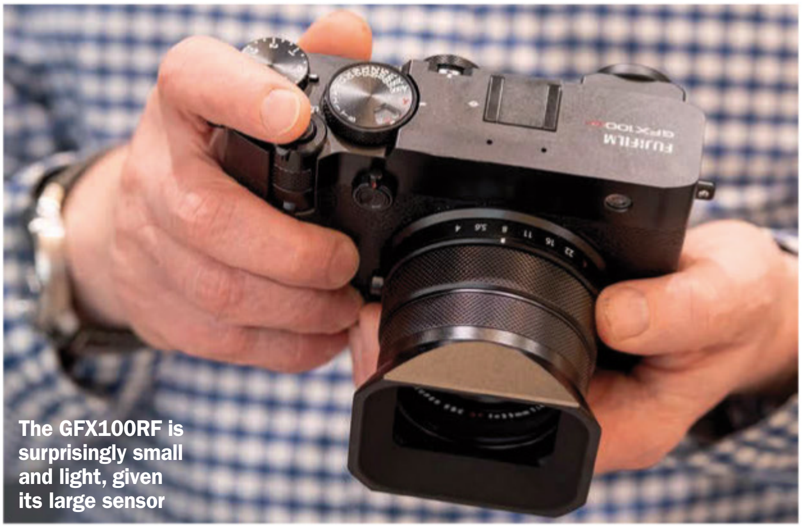
Fujifilm has achieved spectacular success over the past few years with its X100-series fixed-lens APS-C cameras, while dominating the medium-format market with its GFX system. So it is, perhaps, logical that the firm should combine the two. Its new GFX100RF employs a 102MP medium-format sensor and a fixed 35mm F4 lens, in a rangefinder-style body design that's strongly reminiscent of the popular X100VI. I got my hands on the camera for a couple of hours prior to its official launch, and it's an intriguing piece of kit.

What's perhaps most striking, on seeing the camera for the first time, is that it's surprisingly compact given its large 44x33mm sensor. Measuring 133.5mm wide, 90.4mm in height, and 76.5mm in depth including the lens, it is, unsurprisingly, somewhat bigger than the X100VI. But it's not dramatically different overall to the full-frame Leica Q3, and even manages to be a few grams lighter, at 735g. And while its £4,699 price tag is anything but trivial, it's £700 less expensive than the Q3.

However, the flipside of that relatively compact size comes with the lens. Its 35mm optic provides a 28mm equivalent angle of view, but is limited to a maximum aperture of f/4. In contrast, the Q3 has a 28mm f/1.7 lens, while the X100VI is 35mm equivalent and f/2. There's also no image stabilisation on board, either in-lens or in-body. This means that to get critically sharp shots handheld, you'll need to maintain fairly fast shutter speeds. A switchable 4-stop neutral density filter is built-in.

Design-wise the GFX100RF is very much like the X100VI, which can only be a good thing. You get top-plate dials for exposure compensation, shutter speed and ISO, and there's an aperture ring around the lens. On the back you'll find a focus-mode switch and a joystick for setting the focus area. Existing Fujifilm users will feel right at home here.

Two new, and somewhat unexpected



The GFX100RF is surprisingly small and light, given its large sensor

controls make an appearance, though, with the aim of taking full advantage of all that sensor resolution. Firstly, a vertical dial on the back is dedicated to setting the aspect ratio. It provides no fewer than nine settings, ranging from 17:6 wide panoramic, through the sensor's native 4:3, to 1:1 square and even vertical-format 3:4. Essentially, this replicates the many and various formats that Fujifilm used to offer with medium-format film cameras.

On the front, there's a new rocker that engages digital zoom. This provides 36mm, 50mm and 63mm equivalent settings, which give approximately 62MP, 31MP and 20MP JPEGs, respectively. A new 'Surround View' display shows the current crop overlaid on the full sensor view, and the camera still records a full-resolution raw file alongside a cropped JPEG.

Build quality is superb, with the GFX100RF feeling extremely robust in your hand. The top plate is machined from a single block of aluminium, and all the dials are milled too, giving a pleasingly tactile operational experience. Like the X100VI, the body employs dust- and splash-resistant construction. But as the lens extends on focusing, you need to fit a 49mm filter via a screw-on adapter to get full weather-sealing.

Features

In terms of photographic specs, the GFX100RF offers a sensitivity range of ISO 100-12,800 as standard, with extended settings covering ISO 40-102,400. The in-lens leaf shutter provides speeds from 60 minutes to 1/4000sec, while the electronic shutter goes even faster, to 1/16,000sec. Up to 6fps continuous shooting is on offer, with a buffer of 40 raw frames.

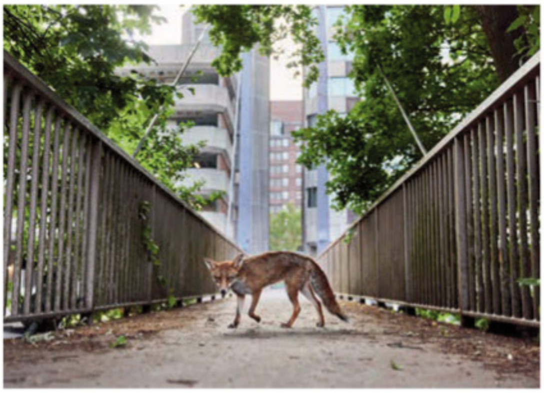
Subject-detection autofocus is included, with the camera capable of recognising people, animals and vehicles. Naturally, Fujifilm's full set of popular Film Simulation colour modes is on board, too.

While the GFX100RF is primarily a stills camera, it can record video in DCI 4K resolution at 30fps, or FullHD at up to 60fps. A 3.5mm stereo microphone socket is built-in, which is also compatible with an electronic remote release. Electronic stabilisation is available with a 1.3x crop, giving a 37mm equivalent angle of view.

You don't get a hybrid optical/electronic viewfinder, as found on the X100VI. Instead, Fujifilm has included an impressively large and detailed electronic viewfinder, with 5.76m-dot resolution and 0.84x magnification. Below it there's a 3.15in, 2.1m-dot touchscreen with a slim tilting design.

First impressions

Fujifilm has designed the GFX100RF essentially as a 'super X100' for high-end enthusiast photographers, and my initial impression is that it's done a fantastic job. The camera is beautifully designed and built, while offering an extremely engaging user experience. My only real concern is that the relatively small-aperture lens and lack of image stabilisation could restrict its usefulness in certain situations. But there's no denying the attraction of getting image quality that should surpass any full-frame camera, in such a portable package.



©SIMON WITHYMAN/BRITISH WILDLIFE PHOTOGRAPHY AWARDS

British wildlife photography winners

It has been a busy week for competition news (see overleaf), starting with the announcement of the winners of the British Wildlife Photography Awards (BWPA 2025).

Top prize goes to Simon Withyman for a powerful image of an urban fox, winning him £3,500. 'I had been photographing this vixen for three years,' says Withyman. 'This streetwise fox was a successful mother and had a family of young mouths to feed.'

Meanwhile Jamie Smart (aged 9) won The Young British Wildlife Photographer of the Year 2025 title with a beautiful image of a curlew amongst dandelions.

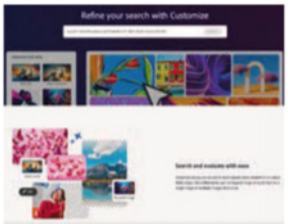
Check out all the winners of this wide-ranging competition at www.bwpawards.org. The 2026 competiton is also now open for entries.

Adobe Stock Customize arrives

Adobe has added a new feature to its Adobe Stock image library called Customize, which enables you to search for content and then refine it using generative AI.

Customize enables Adobe Stock users to refine multiple images at once, for instance, by changing aspect ratios to match the format of your project or harmonising the style of a number of images. Within Customize, you can see the history of your search results and AI refinements, with the newest stacked on top so that you can see your history as you progress.

Adobe reiterates that 'we compensate contributors anytime their Stock asset [imagery] is used as a generative reference or in an edit in Customize and then the result is downloaded, creating the potential to increase contributors' earnings.'


Refine your search with Customize
Search and evaluate with ease

Sussi Charlotte Alminde from Denmark is amongst the category winners

© SUSSI CHARLOTTE ALMINDE, DENMARK, WINNER, OPEN COMPETITION, OBJECT, 2025 SONY WORLD PHOTOGRAPHY AWARDS

Sony photo award opens up

THE SONY World Photography Awards has announced the ten category winners of the Open competition.

Now in its 18th year, the Open competition celebrates the ability of an individual photograph to capture and distil a singular moment, whilst evoking a broader narrative. Entrants were invited to submit their strongest single images from 2024, and across this year's competitions, over 419,000 images from more than 200 countries and territories were submitted.

The overall Open Photographer of the Year winner will be announced, alongside the overall winners of the Youth, Student and Professional competitions, on 16 April at the Sony World Photography Awards' ceremony.

Selected winning and shortlisted images will then be shown as part of the SWPA exhibition at Somerset House in London from 17 April to 5 May, before travelling to other locations. The overall winner will receive a US$5,000 (about £3,845) cash prize and Sony digital imaging equipment. See more about the category winners at bit.ly/swpaopen

CEWE student award winner announced

STAYING with competition news, Flora Tomlinson-Pilley, 21, has been named the winner of the inaugural CEWE Student Photography Award, organised by the German photo-printing giant. Flora, who is currently studying natural history photography at Falmouth University, beat over 750 other entries with her image of a dolphin's beak about to break the surface of the water. The winning photograph was taken with a Canon EOS R5 and RF 100-500mm lens, impressing the judges with its incredible timing and technical skill.

Flora's prize includes a Fujifilm X-T30 II camera with accessories from London Camera Exchange, plus support from CEWE to organise a solo exhibition and work experience with the company's photo team in Oldenburg, Germany.

The CEWE Student Photography Award forms part of the world's largest free photography competition, the CEWE Photo Award, which invites photographers of all levels to submit and showcase their work. You can enter at bit.ly/cewephotocontest until 31 May.

© FLORA TOMLINSON-PILLEY

Flora Tomlinson-Pilley's winning image, 'The Perfect Moment'

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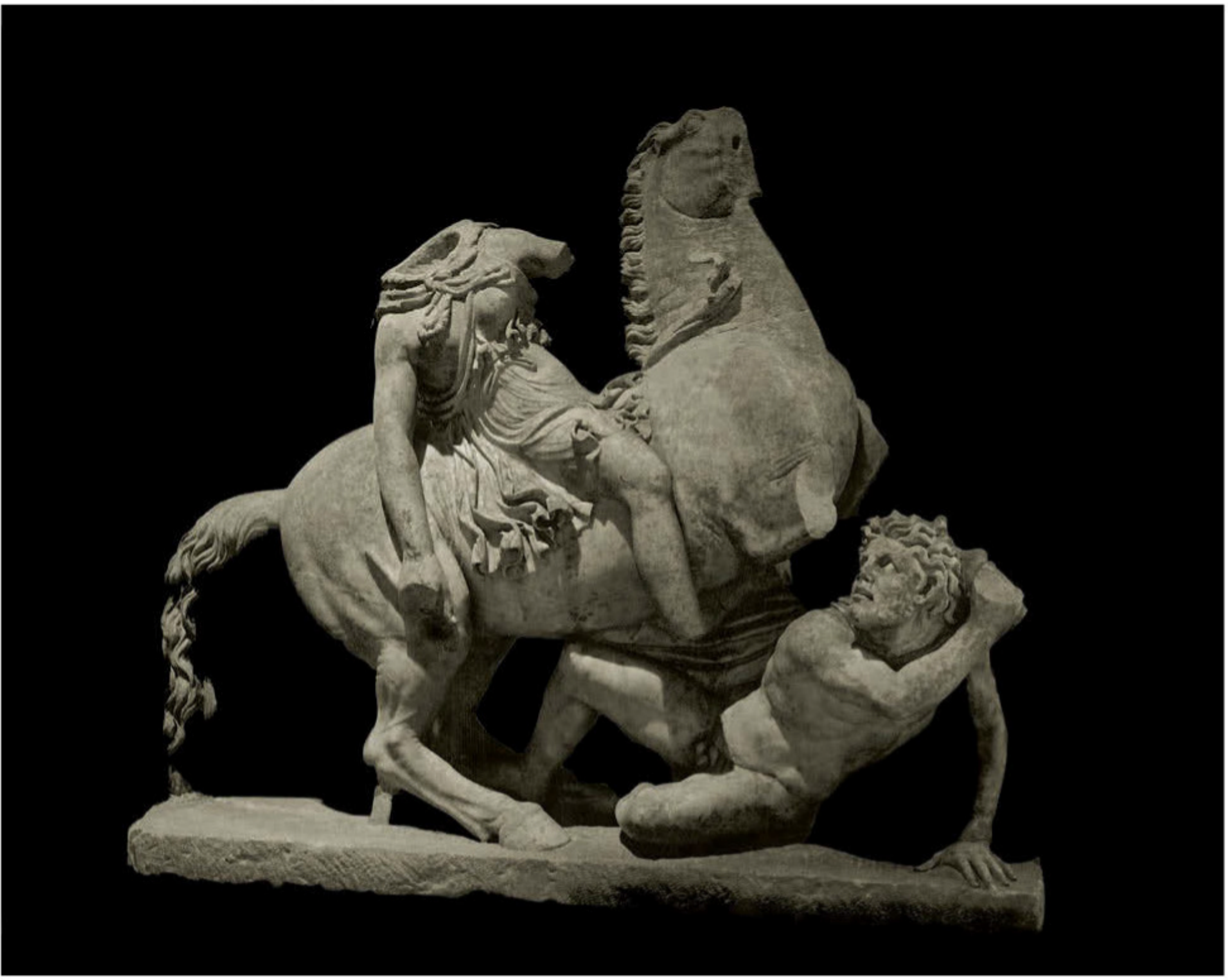

ALL IMAGES © DON MCCULLIN

Left: Headless Amazon fighting, Palazzo Massimo, Rome, Italy

Right: Head of the goddess Venus, Istanbul Archaeological Museum, Istanbul, Turkey

Bottom right: Feet from a statue of Artemis, Istanbul Archaeological Museum, Istanbul, Turkey

The Roman Conceit
by Don McCullin

£80, GOST, hardcover, 128pp, ISBN: 9781915423542

An intimate and fascinating look at marble sculptures from a true legend of photography, says **Amy Davies**

A quarter of a century ago, the celebrated war photographer Don McCullin set out on a journey to survey the remains of the Roman Empire. Perhaps it's no surprise that somebody who has spent their career focused on the devastation caused by conflict would seek such a project.

In this new book, previously unpublished photographs depict the marble sculptures of antiquity which are housed in various museums across the world. All these images have been created in the past few years, and were photographed either after-hours or before the doors were opened to the public in the museums. This special level of access is reflected in the still and serene results.

The statues are released from their context and captured in black & white. You can somehow tell that they are surrounded by hush and tranquillity, in a space missing its usual throngs of tourists and crowds.

He says, 'It is never as an academic, nor as a scholar, that I respond to these stone gods and goddesses, but as a respectful admirer. I hope to pay tribute, through my photography, to their iconic beauty, their marble perfection and their very existence, exhumed lovely by archaeologists and brought to life after 2,000 years of burial. We must not allow ourselves to forget that such beauty came at a price; this, after all, was stone quarried by enslaved people and the statuary itself became the spoils of war, looted across the centuries, from country to country, to this day. It moves me that these exhibits have existed through such turbulent times and turmoil; surviving disfigurement and the changing mores and morality of Christianity and Islam which found nudity unsettling, surviving the vandalism of thieves and tomb-robbers, the destruction of earthquakes, as well as the zeal of over-enthusiastic restorers. Their broken beauty doesn't take away from their impact; here is all the power and the glory of the Roman world at its most narcissistic and idealised; a celebration of victory, grandeur and perfection of the gods and heroes of the classical world.'

This might not be the type of book you'd expect from a photographer with McCullin's background, but the more you look at it, the more it fits in completely with his oeuvre. It's beautiful and well worth a look.

Books & exhibitions

The latest and best books and exhibitions from the world of photography

© CECIL BEATON ESTATE / SOTHEBY'S

Left: Cecil Beaton. Fashion Study, British Vogue, c.1950's

Fashion Forward

Leica Gallery London. Until 8 May. Free

Working in collaboration with two major private photograph collections, the latest exhibition at the Leica Gallery in London shows off some of the biggest and most recognisable brands from the pages of *Vogue, Tatler* and *Harper's Bazaar*.

Those images were taken by some huge names too, including Irving Penn, Richard Avedon, Helmut Newton, Horst P Horst, Norman Parkinson, William Klein, Cecil Beaon, and Arthur Elgort. If you're a fan of vintage fashion, and vintage fashion photography, this is an extraordinary treat that is not to be missed.

It's also an interesting look at printing processes that have died out in recent years. For example, the expensive, complicated and durable dye-transfer method used in 'Advertisement for Jerbe Stockings' by Horst P Horst from 1985 – the colours created are rich and velvety, so it's great to see it up close.

The works span from the 1940s up to the 1990s, and, if you're feeling flush, you'll have the chance to buy some of the imagery; prices start at £3,000+VAT.

For opening times, visit leica-camera.com

© ESTATE OF HORST P. HORST

Horst P. Horst. Advertisement for Jerbe Stockings, Paris 1985

© NORMAN PARKINSON ESTATE

Norman Parkinson. Mrs Irving Penn, New York, American Vogue, 1st September 1949

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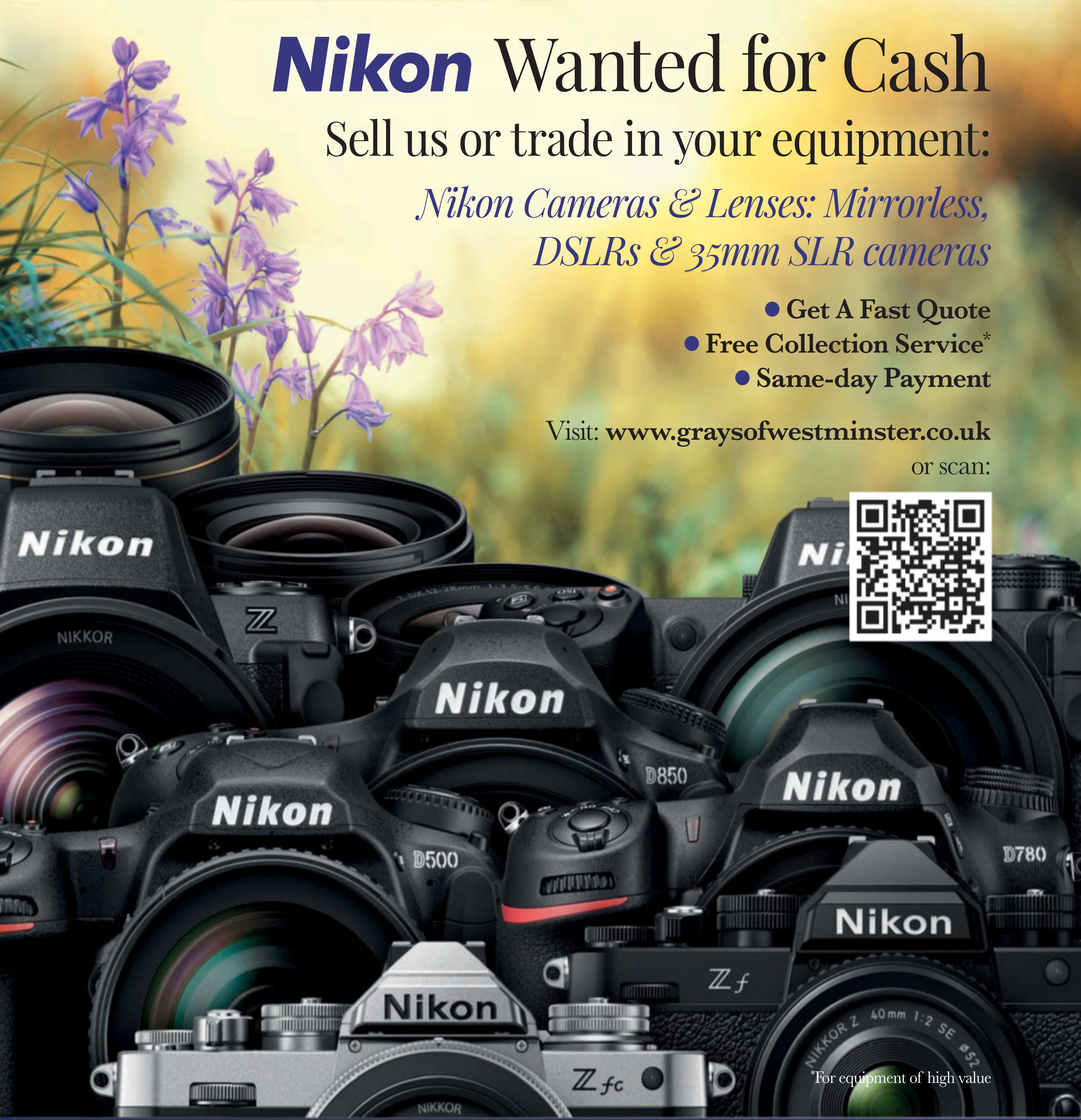
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Amateur Photographer AWARDS 2025

The best cameras, lenses and accessories you can buy

CANON LENS RF24-105mm F4 L IS USM

FUJINON ASPHERICAL LENS
SUPER EBC f=23mm 1:2 II

AEL
GND8-M
Reset OK Hold

Leica
LEICA
APO-SUMMICRON 1:2/43 ASPH

SIGMA
50mm 1:1.2 DG DN ø72

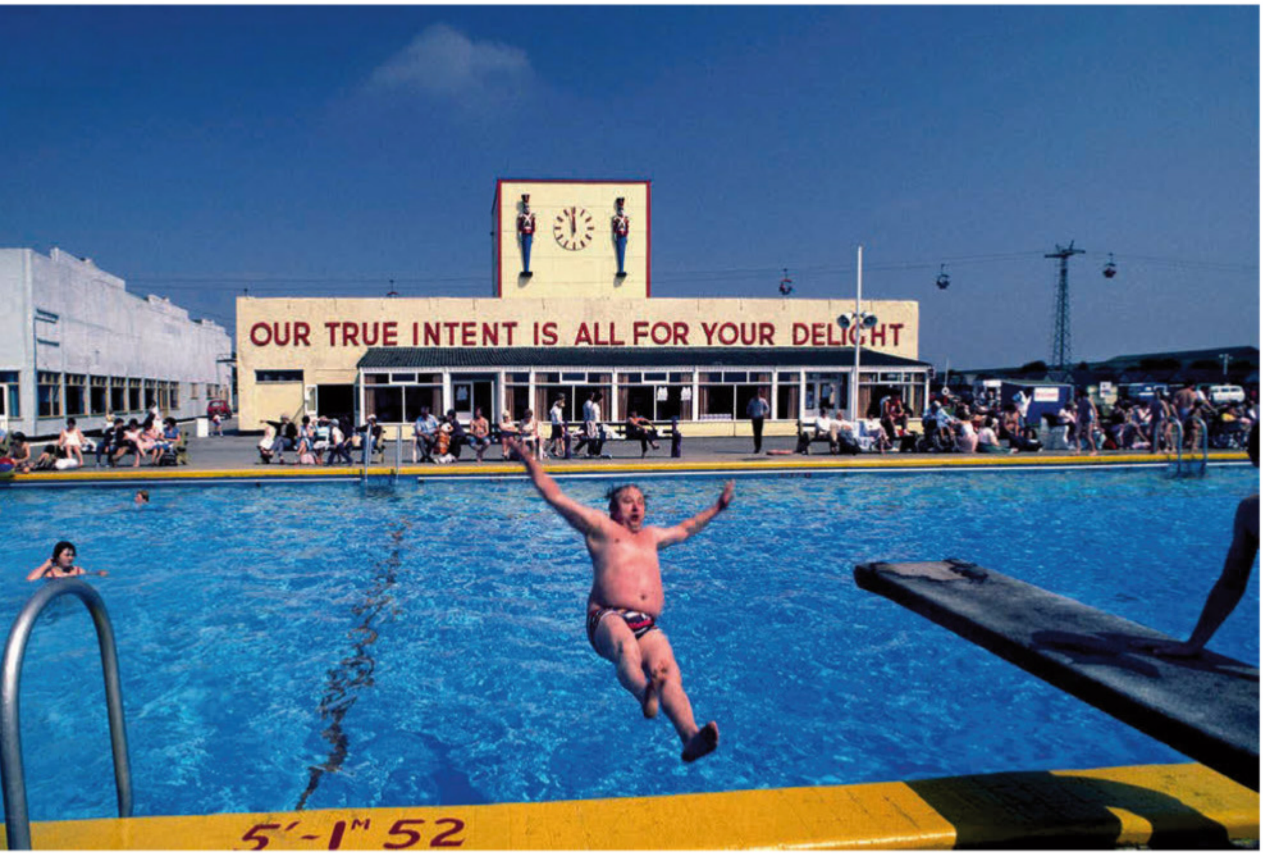
LEICA
DG VARIO-ELMARIT 1:2.8-4.0/12-60 ASPH.

17
HD PENTAX LENS HF 1:3.5 25mm Traditional
ø40.5

As a weekly magazine AP tests more photo gear than any other UK publication and our tests are respected around the world for their depth, authority and independence. Consequently the AP Awards, which have been an annual highlight for over 40 years, are held in high regard within the global camera industry. The 2025 AP Awards were held in March at the Underglobe at Shakespeare's Globe on London's South Bank, and the products revealed over the next few pages are this year's winners.

The cameras, lenses and accessories that we see today are the most technologically advanced ever produced – but our thorough testing identifies the strengths and weaknesses of each product to help you to choose which one is right for you, and which products really are the finest in their class.

We also present the AP Readers' Choice Awards and the winners of our Good Service Awards for the best specialist retailers; as well as our annual gongs to great photographers and individuals who have made an outstanding contribution to photography. After all, cameras are nothing without the people behind them. **Nigel Atherton, Editor**



© BARRY LEWIS

Left: Butlin's Holiday Camp 1982

Below: Funeral in Kalimash, High Albania 1991

IN ASSOCIATION WITH

50 years of greatness

This year's Lifetime Achievement award goes to Barry Lewis. Taking a look back at his distinguished career is **Peter Dench**

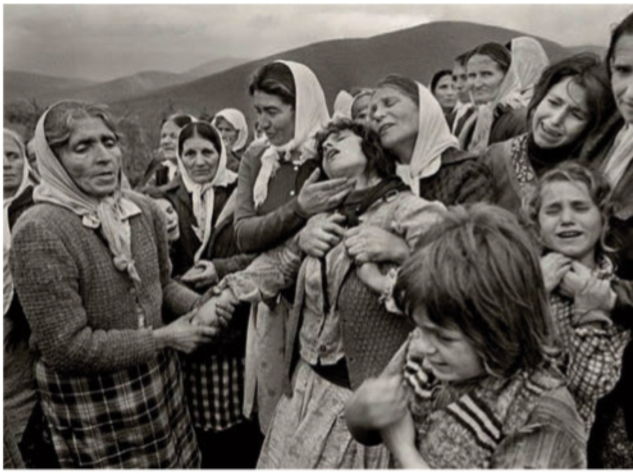
Barry Lewis, born on 23 July 1948, in London, is a distinguished British photographer and filmmaker whose career spans over five decades. His body of work encompasses editorial, documentary, and portrait photography, and he has garnered international acclaim for his compelling visual narratives.

Early life and education

Lewis loved science at school and won the BBC young scientist of the year in 1966 before studying chemistry at Leicester University. It was here, the day after watching the film *Blow Up*, he bought a camera. He served as the head of the chemistry department at a school in Leicestershire for two years. However his passion for photography led him to a pivotal career change. In 1974 he was awarded a scholarship to the Royal College of Art (RCA), where he studied under Bill Brandt and completed a Master of Arts in Photography. This laid the foundation for his future endeavours.

Professional beginnings

Lewis's talent was quickly recognised when, in 1976, he won the *Vogue* Award, leading to a position as a staff



photographer at *Vogue* magazine. This role gave him a platform to hone his skills and establish his unique photographic style. In 1977 he received an arts council grant to photograph commuting in London, which was exhibited in the Museum of London. He quickly transitioned to freelance photography, embarking on international assignments for renowned publications such as *Life* and *National Geographic*.

© BARRY LEWIS

Above: Teresa De Las Casas ironing in the bathroom of the Georgian house in Stepney, East London, of Tim Knox and Todd Longstaff-Gowan

Network Photographers

In 1981, Lewis along with seven other photojournalists co-founded Network Photographers, a partnership that grew out of a desire to work collectively on personal stories in a supportive environment. Their aim was to produce socially concerned work documenting the world around them and to retain control and ownership of their material. It became a significant British agency until its closure in 2005, amassing an archive of over a million images. This platform allowed him to collaborate with like-minded professionals and engage in critical discussions about image-making. His work during this period covered international stories and contributed to over 20 books.

Beyond still photography, Lewis expanded his creative horizons by directing more than 20 short documentaries, commercials, and art films. His multidisciplinary approach enriched his storytelling capabilities, allowing him to explore subjects from multiple perspectives.

Exhibitions and recognitions

Lewis's work has been widely exhibited both in the UK and internationally. UK venues include the Victoria and Albert Museum, the Museum of London, the Turner gallery, the Photographers' Gallery and Oxford Museum of Modern Art. These exhibitions showcased his versatility and depth as a visual artist.

In 1991 he was honoured with the prestigious World Press Photo Oskar Barnack Award for his photo-essay on a polluted town of Romania after the revolution, highlighting his commitment to humanitarian photography.

Notable projects

His projects often delve into cultural and social themes, providing insightful commentaries on various aspects of human life. His work has been featured in esteemed publications, further cementing his reputation as a leading figure in documentary photography.

In 1991, in the dying days of the former Union of Soviet Socialist Republics (USSR), Lewis was commissioned by *Geo* magazine to visit the Gulag of Siberia. His book *Gulag* was subsequently published by Fistful of Books in 2024 to international acclaim.

© BARRY LEWIS

Recent endeavours

In recent years, Lewis has continued to engage in self-generated projects, focusing on personal interests and contemporary issues. Works include explorations of London's intersections, capturing the dynamic interplay of urban life. For over 30 years he has been documenting the cultural vibrancy of Mardi Gras in New Orleans.

Lifetime Achievement Award

In recognition of his outstanding contributions to photography and visual storytelling, Barry Lewis is honoured with a Lifetime Achievement Award at the 2025 *Amateur Photographer* awards. This accolade celebrates his enduring impact on the field and his dedication to capturing the human experience through his lens.

Lewis said, on receiving the award: 'I was lucky to be in the 1960s generation where culture was supported, and grants were given which covered both living and university fees. This gave me and many of my contemporaries the confidence and support to develop a synergy between the arts and science and the possibility to change direction. I was an amateur photographer, enjoying the freedom and excitement of the magic of photography… the surprise of success or failure and learning from my mistakes.

'The RCA was my first total immersion in photography; just six students, a good grant, two years to play with and Bill Brandt as my tutor... my dreams had come true! I became a working photographer in the mid-70s when there was a boom in magazines, books and newspapers, all offering paid work, travel and the chance to learn. In parallel there was an exciting dialogue within the photographic community… we believed we could change the world with photography.'

Legacy and impact

Barry Lewis's career reflects a profound commitment to documenting the world with empathy and insight. His diverse body of work serves as a testament to his adaptability and keen observational skills. As a photographer and filmmaker, he has not only captured moments in time but has also provided audiences with deeper understandings of cultural and social landscapes.

His influence extends beyond his imagery; through his involvement with Network Photographers and his collaborative projects, he has played a pivotal role in shaping the documentary photography community. His dedication to storytelling continues to inspire both contemporaries and emerging photographers.

Barry Lewis's lifetime of work stands as a remarkable contribution to the arts, characterised by a relentless pursuit of truth and a passion for visual storytelling. His recognition with a Lifetime Achievement Award underscores the significant mark he has made on the world of photography and beyond.

Below: Barry Lewis with his prestigious award for Lifetime Achievement in Photography

ALL PICTURES FROM AP AWARDS EVENT ON PAGES 12-43 © CALLUM MCINERNEY-RILEY

Power of Photography

Valery Poshtarov

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Valery Poshtarov with the AP trophy

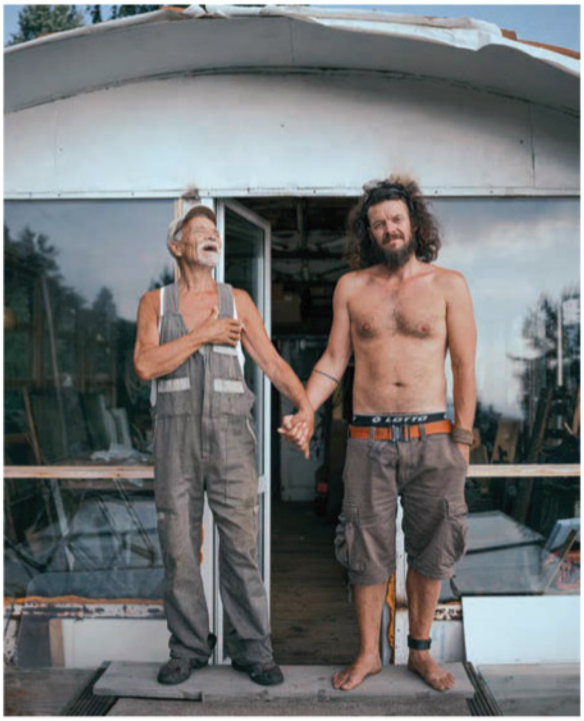
Holding hands is an expression of closeness, unity and affection. So why, then, do so many men seem to have a problem holding their father's hand?

Photographer – and father of two boys – Valery Poshtarov has a theory. 'It's important for men to develop our independence and overcome our father's influence,' he suggests.

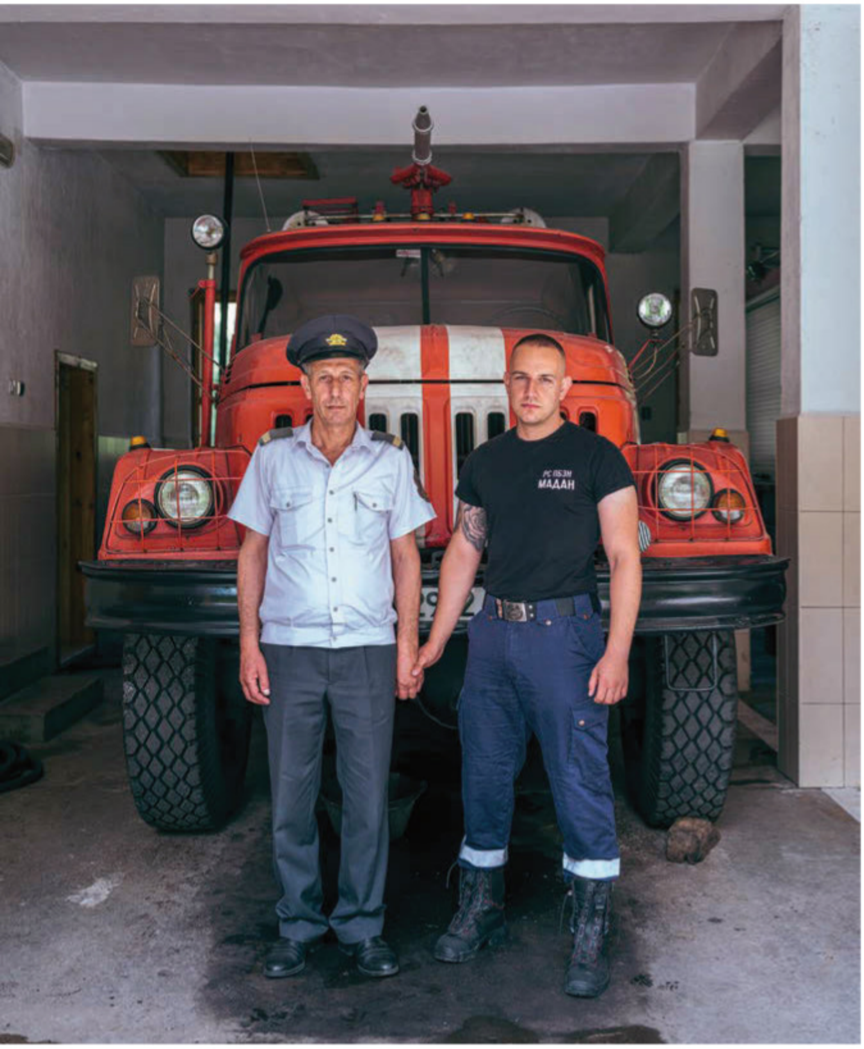
Inspired by the thought the bond between him and his two young sons might soon be broken, Poshtarov decided to photograph his father and grandfather holding hands. From there, the project has taken off and so far he has captured fathers and sons holding hands in Bulgaria, Georgia, Turkey, Armenia and the western Balkans.

Ultimately, Valery hopes that his pictures give people permission to express their togetherness, creating new social norms. He told us, 'In a world that is already growing apart, holding hands becomes a silent prayer, a way to come together again.'

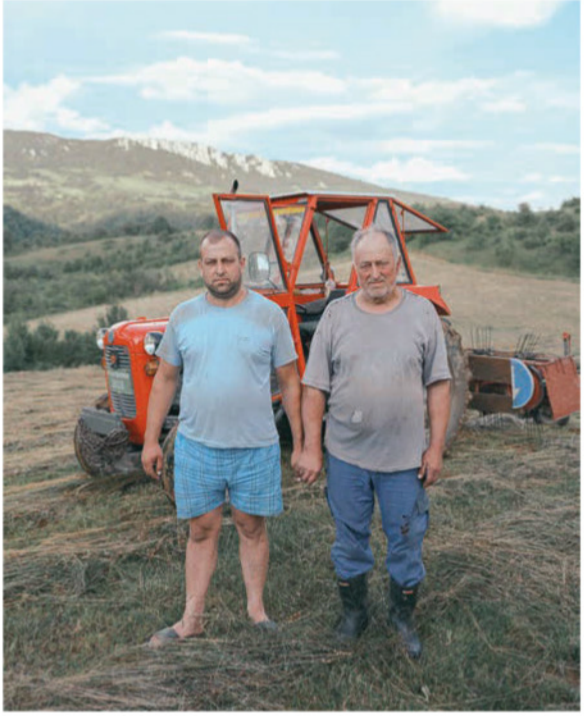
It's a wonderful testament to the power of photography to show us something new and unexpected, which is why Valery is our deserving winner of this special AP Award.



Batak, Bulgaria, 2022



Madan, Bulgaria, 2022



ALL THREE PICTURES © VALERY POSHTAROV

Tsovazard, Armenia, 2023

PAUL RYAN
DIRECTOR, MYWORLD
MYLONDON
MYWORLD

MyWorld co-founder, Paul Ryan

Hero of Photography
Paul Ryan

Our Hero of Photography award shines a light on people using photography to do great things for the benefit of others. The winner this year is Paul Ryan, who came up with the brilliant idea of using cameras and photography to help homeless people help themselves.

Paul co-founded the MyLondon initiative in 2013 with a simple idea: distribute Fujifilm single-use film cameras to 100 homeless people, who were given seven days to photograph London. The best of these photographs were published in a calendar which the participants sold around the capital, giving them an income. This became an annual event that not only continues in London, but has become an international phenomenon.

AP first became aware of this project when our late news editor, Chris Cheesman, volunteered as a judge on the 2015 MyLondon project and wrote an article in AP about it. The article went viral and was picked up by more than 200 media outlets around the world.

Deserving winner Paul Ryan

Fujifilm has supported the project since year one, as have volunteers from the Royal Photographic Society, who've run workshops and mentoring sessions.

An annual exhibition is held to mark the launch of every calendar, which the vendors sell in London's Spitalfields Market and in recent years, Elizabeth line tube stations. Since 2013 MyLondon has paid out over £300,000 to people affected by homelessness in London alone!

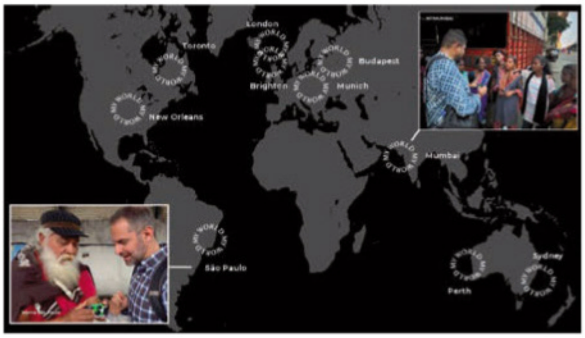
Going global

MyLondon proved so successful that Paul was asked to help set-up similar initiatives in other cities around the world, so in 2023 he set up the MyWorld charity with a goal of helping homeless in more cities. As of this year's Paul's amazing initiative has spread to Toronto, New Orleans, Sydney, Budapest, Sao Paulo and Mumbai. You can find out more information at bit.ly/myworldcities. We can't think of a more deserving recipient of our Hero of Photography this year, so well done to Paul and his colleagues at MyWorld.

AP's late news editor, Chris Cheesman (right), was a passionate supporter of the project since its inception

MYLONDON
JESSOPS

The calendar sales boost contributors' creativity and sense of self-worth while helping them financially



MyWorld is now helping homeless people all over the world

© MYWORLD

All the MyLondon and MyWorld photographers used Fujifilm QuickSnap single-use cameras

Emerging Photographer of the Year

IN ASSOCIATION WITH Canon

Ethan Parker

Ethan Parker with his Emerging Photographer of the Year award

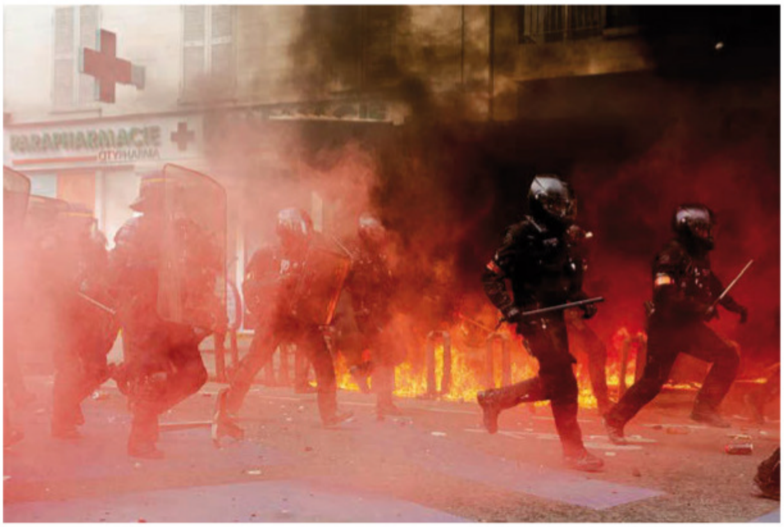
A graduate with a Commercial Photography degree from Arts University Bournemouth, Ethan Parker has shown himself to be a promising documentary photographer.

He first started taking photos in 2017, often using it as an 'escape' from his maths and physics A-Level studies at sixth form. He likes to document scenes that involve people, primarily candid, unconstructed scenes.

Hailing from London, he finds the city to be his biggest inspiration – he told us, 'There's so much going on, so many characters and fleeting moments that go unseen by so many. The place feels like a busy colourful playground, and as a photographer, I feel a duty to explore these human moments and capture them.'

You can really see the talent of this young photographer when looking through his portfolio of images, and he clearly has an eye for a dramatic and photogenic scene.

With confidence – and probably just a bit of good luck – we can see big things in his future.


PARAPHARMACIE

© ETHAN PARKER

Ethan has bravely photographed events such as riots in Paris

Content Creator of the Year

IN ASSOCIATION WITH FUJIFILM

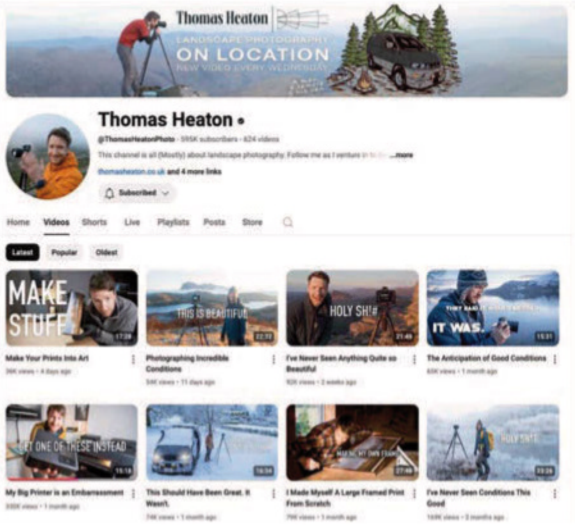
Thomas Heaton

This year's Content Creator of the Year award was put to a public vote in our Readers' Choice Awards. We asked our audience to name their favourite creators on any platform and we received over 1,000 votes in this category. More than 100 creators were nominated – and Thomas Heaton, an accomplished landscape photographer and YouTuber from the North East of England, is our winner!

Thomas's YouTube channel, which he started in 2014, is a celebration of landscape photography and being in the great outdoors, sometimes in his camper van, and sometimes in a tent. From the freezing conditions of the Arctic to storm chasing in the USA, Thomas takes his viewers on a journey as he shows us how he takes his photos, shares vlog-style behind-the- scenes footage and experiences with photography gear.

Thomas started out with a full-time job as a video technician at an events company, travelling around Europe creating corporate videos before going freelance as a photographer and videographer. He started his photography career shooting film in 2000, and since he bought his first DSLR in 2006, has shot both film and digital.

Find out more about Thomas's work by visiting his online platforms below.
YouTube: **@ThomasHeatonPhoto**
Website: **thomasheaton.co.uk**
Instagram: **@heatonthomas**


Thomas Heaton
LANDSCAPE PHOTOGRAPHY
ON LOCATION
NEW VIDEO EVERY WEDNESDAY
Thomas Heaton •
@ThomasHeatonPhoto
This channel is all (Mostly) about landscape photography. Follow me as I venture in ...more
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Latest
Popular
Oldest
MAKE STUFF
THIS IS BEAUTIFUL
HOLY SH!#
IT WAS.
Make Your Prints Into Art
Photographing Incredible Conditions
I've Never Seen Anything Quite so Beautiful
The Anticipation of Good Conditions
GET ONE OF THESE INSTEAD
My Big Printer is an Embarrassment
This Should Have Been Great. It Wasn't.
I Made Myself A Large Framed Print From Scratch
I've Never Seen Conditions This Good

Above: Thomas's YouTube channel provides engaging and entertaining videos created in the great outdoors.

Right: Thomas received his trophy at the AP Awards event

Picture of the Year

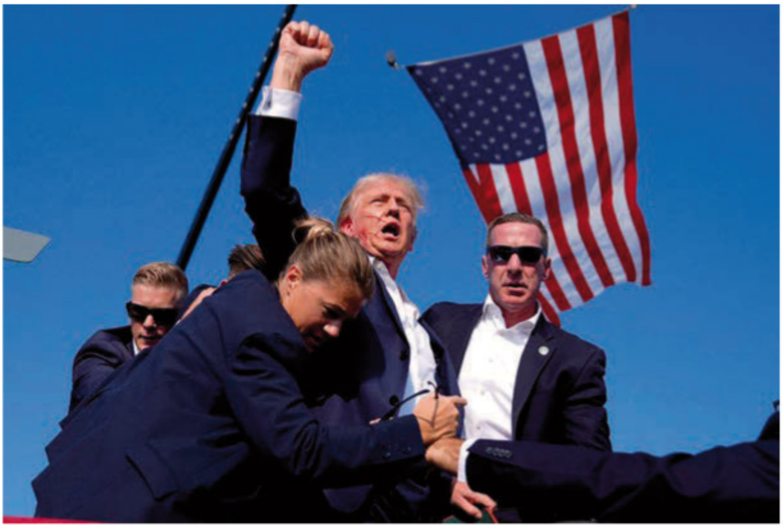
Trump Shooting by Evan Vucci

We often talk about the power of photography as though it is some divine force for good and truth, that has the capacity to liberate the people of the world. It can be, of course, but that's just one side of the matter. Photography can be used to reveal facts and to raise issues just as much as it can be used to convince us of things that aren't true – or at least, aren't quite as they seem.

What any of us think personally of Donald Trump is irrelevant to our appreciation of this astonishing picture taken by the Associated Press chief photographer Evan Vucci. It's got a definitive narrative, like a country song about heroism, patriotism, survival, injustice, triumph, inner power and resurrection.

Photographically, the composition is fantastic, and the colours are so bright, bold and eye-catching that any picture editor would consider it a gift.

You can't help but wonder how many Americans saw this picture and thought – yep, he's the man for me. It could be the shot that turned an election, and therefore, there's little else that could be considered for our Picture of the Year 2024 award.



© ASSOCIATED PRESS / ALAMY STOCK PHOTO/ /EVAN VUCCI

A controversial shot of a controversial figure, but it's hard to deny the striking composition

Photojournalism Award

Samar Abu Elouf

Samar Abu Elouf has many awards for her incredible reportage – but there can be few photojournalists who are more deserving than this Palestinian photographer.

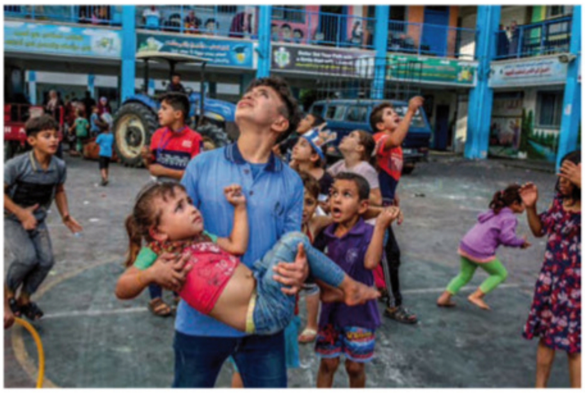
Abu Elouf's career has been one of skill, stubbornness and defiance. When aged 26 and a mother of three (now of four), she was agitated by her situation. After dabbling in writing, public relations and accounting, it was photography that she found most fulfilling, taking pictures on her phone. She wasn't supported by her former husband or either of their families, but she educated herself in the medium, with her first assignment covering the 2012 Palestinian conflict with Israel, before going on to cover the 2014 50-day war in Gaza.

Between 2018-2019, Abu Elouf reported on the Gaza border protests for Middle Eastern Eye. Lacking protective gear but wanting to identify herself as media, not a protestor, she strapped a cooking pot to her head for a helmet and taped PRESS on to a blue plastic bag which she wore around her torso.

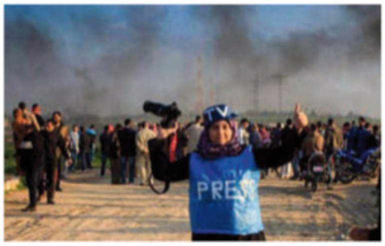
When Israel launched its war in Gaza after Hamas' attack in Israel on 7 October 2023, Abu Elouf started to document the horror. She took pictures of corpses, all stacked on top of each other. She slept on hospital floors or in the back of her vehicle. She worked with an infected lung, during power cuts and blackouts.

She has been a freelancer for *The New York Times* since 2021, and her series Gaza Under Attack has won many plaudits, including the 2024 Anja Niedringhaus Courage in Photojournalism Award.

Despite a vow to never leave Gaza, she reluctantly accepted help from *The New York Times* to evacuate with her children to Qatar, filling her days giving talks about the war, advocating for colleagues left behind, learning English and helping her children navigate an unfamiliar life. For both her tenacity and talent, Samar Abu Elouf is an exceptionally deserving recipient of this award.



Above: Palestinian schoolchildren look skywards at the sound of airstrikes



Right: Abu Elouf wears a makeshift helmet and vest

BOTH PICTURES © SAMAR ABU ELOUF

Scan For Free Magazines

Portraiture Award

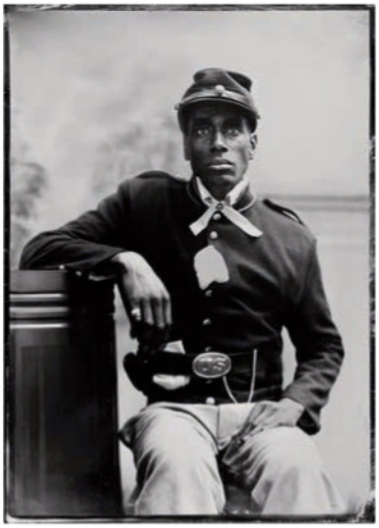
Drew Gardner

The idea for Drew Gardener's project, The Descendants, was sparked by the notion that it would be interesting to photograph real life relations of famous historical figures, rather than actors merely posing as them with no connection.

Later, he decided to focus on people who weren't famous, and who history hadn't remembered, concentrating on recreating portraits of Black American Civil War soldiers.

For the work, Drew considers and analyses the lighting in each portrait, doing his best to recreate the same – only with modern lighting techniques. Interestingly, the end results often show a startling resemblance to their forebears.

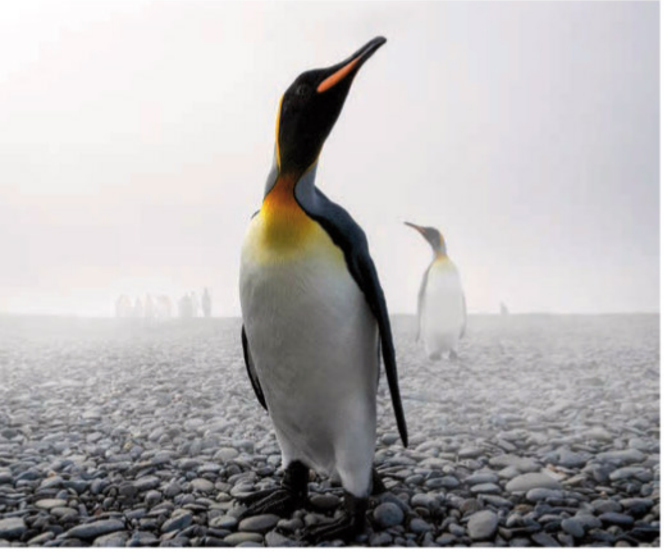
Featured in publications around the world, this is a painstakingly and lovingly crafted project that's hugely deserving of the Portraiture prize.



© DREW GARDNER

Left: Jay Miller, a direct descendant of soldier Richard Oliver

Below: Drew Gardner paid tribute to the people who agreed to be photographed



© HARRY SKEGGS

Yesterday's Kings, March 2022 (King Penguin, Jason Harbour, South Georgia)

Nature and Environment Award

Harry Skeggs

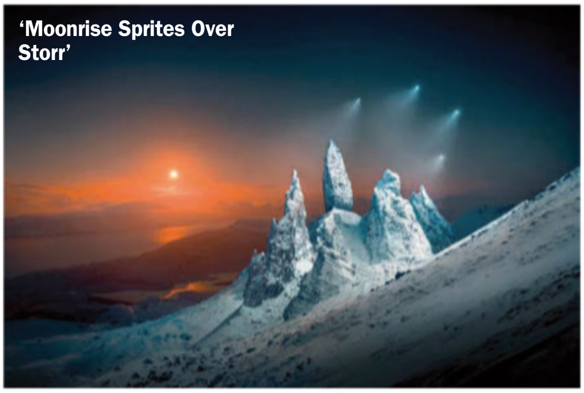
There are, of course, many great nature and wildlife photographers in the world right now. But this year, we'd like to give special mention to Harry Skeggs, whose book *Creation – Masterpieces from the Natural World* showed off his talent. Not only was each image in the book superbly shot, we got some accompanying text to describe more about the animals shown, the habitats in which they live, the preparations necessary for the journey and the photoshoot, as well as certain stylistic and artistic choices. In short, Harry is a photographer's photographer – if you want to know not just why an image was created, but also how and when, then he'll tell you everything you need to know. Harry studied fine art at Cambridge, and that's something that also shines through in his pictures – he is a deserving winner of our first Nature and Environment award.

Landscape Award

Liam Man

It can be hard to find new angles and approaches with landscape photography. A lot of the most picturesque places in the world have been photographed to death, and even if you rise at silly o'clock for amazing light, or are lucky enough to get photogenic weather, chances are, another photographer somewhere has bagged a similar shot.

That's where the unconventional approach of Liam Man has paid dividends. Lighting his scenes using drones, the work stands out for all the right reasons. He calls his drones his 'super abled' assistants – they can 'run' further, faster and higher than he can, freeing him up to stay with the camera, adjusting settings on the fly. Liam is only 29, and is currently working on a project celebrating our frozen planet, with winter expeditions around the globe to push at the limits of what photography can be.



'Moonrise Sprites Over Storr'

© LIAM MAN

Left: Liam Man, a worthy winner of the AP Landscape award

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Book of the Year

IN ASSOCIATION WITH

Hahnemühle

Being There by Lee Shulman and Omar Victor Diop

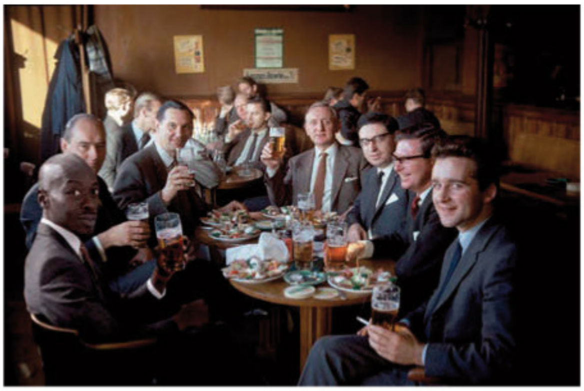
£39, Textuel, 112 pages, hardback, ISBN: 9782845979444

In 2017, the award-winning filmmaker Lee Shulman founded what has become the largest collections of amateur photography in the world. The Anonymous Project features nearly a million Kodachrome slides, which consist mostly of American family photos taken in the 1940s, ’50s and ’60s. The subjects are unknown, but the situations immediately familiar.

This collaboration with the acclaimed Senegalese self-portraitist Omar Victor Diop is simply a work of genius. In *Being There*, Omar is cleverly inserted into a selection of situations as if he were part of the family. The presence of an African man into domestic situations in white, middle-class segregated America creates a series of absurd and often amusing scenes, made even more so by Omar’s interactions with the people in the photos.

But, beneath the surreality, *Being There* makes a serious contribution to the ongoing conversation around race, privilege and exclusion.

The project took over a year to complete, and Lee and Omar told us that the response to it has been overwhelming. Omar wasn’t able to attend the AP Awards but Lee accepted for them both – we hope they enjoy adding this latest accolade to their list of achievements.



© OMAR VICTOR DIOP AND LEE SHULMAN/THE ANONYMOUS PROJECT

Lee and Omar took advantage of empty seats in photographs

RICOH
Leica
ap
Canon

Lee Shulman with the AP award for Book of the Year

Exhibition of the Year

IN ASSOCIATION WITH

Hahnemühle

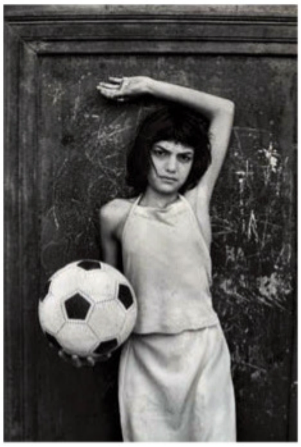
Letizia Battaglia: Life, Love and Death in Sicily at The Photographers’ Gallery

One of Italy’s most important social documentary photographers, Letizia Battaglia started tracking the brutal reality of life under the Mafia in the late 1960s – when the photographer herself was already in her 40s.

The results became some of the best-known records of what conditions were like in the 1970s and 1980s. Battaglia was also a civil rights activist, publisher, film director, politician, photo museum director and journalist.

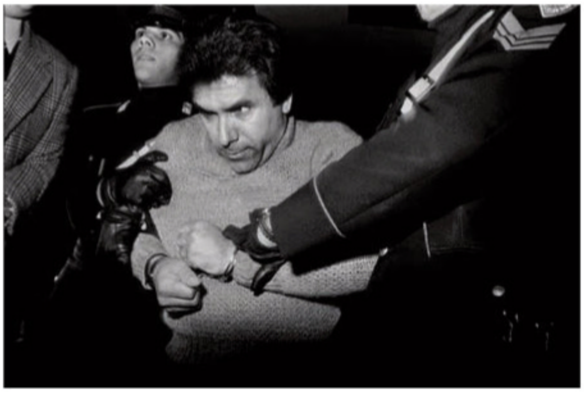
This major retrospective, which took place at the ever-brilliant The Photographers’ Gallery (TPG) until this February, was the first of its kind in the UK. Intertwining her professional work with her personal life, it really showed how her sensitivity and humanity influenced her photography. This extraordinary exhibition took up two floors at the gallery, and included some unusual ways to demonstrate pictures – such as hanging framed pictures from the ceiling, so that you could walk in among them.

A stunning tribute to a fascinating life and immense talent, this was easily one of the best exhibitions of last year – and it’ll be interesting to see how shows this year at TPG match up.



Left: Cala neighbourhood. Palermo 1980

Below: The arrest of the ferocious Mafia boss Leoluca Bagarella. (L’arresto del feroce boss mafioso Leoluca Bagarella.) Palermo, 1979



BOTH IMAGES © COURTESY ARCHIVIO LETIZIA BATTAGLIA

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Film Photographer of the Year winner

For our brand new contest, the UK Film Photographer of the Year competition, we present the talented winner, Cal Holland, and **Jessica Miller** talks to him

In 2024, for the first time, we teamed up with Analogue Wonderland, Kodak and Ricoh Imaging to launch the UK Film Photographer of the Year competition, in recognition of the huge resurgence in the popularity of traditional film photography.

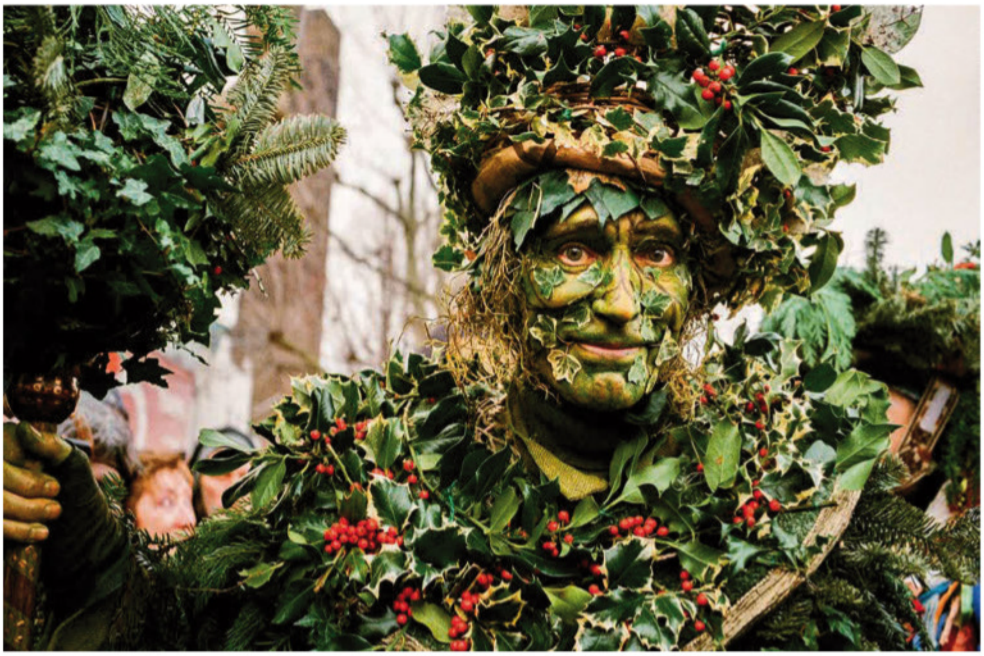
UK-based film photographers were invited to share their portfolio of 5-8 film photographs, showcasing their creativity, expertise, personal vision, and ability to shoot great film images in different situations and styles.

The judging panel was made up of AP's Nigel Atherton and Jessica Miller, along with Karen Freer of Analogue Wonderland, Andrew Church of Kodak, and Adrian Uden of Ricoh.

Cal Holland is our winner, and his portfolio of street photography really impressed the judges. Cal's skilled use of colour, composition, and timing resulted in a charming set of captured moments that gave us the warm and fuzzies.

He receives more than £4k worth of prizes, including a brand-new Pentax 17 film camera, a year's supply of Kodak film, a year's supply of film developing and scanning with the Analogue Wonderland lab, and a limited-edition Pentax T-shirt and baseball cap! The two runners-up were Nicolo Aiello and Stephen Akinyemi – they each win £100 worth of Kodak film, £100 worth of developing and scanning from Analogue Wonderland, and a limited-edition Pentax T-shirt.

We caught up with Cal to find out more about his work and winning the prize…



© CAL HOLLAND

Above: I honestly don't remember what film most of my 35mm is shot on, but it'll be one of these three. Green. January 2024 on Bankside, London.
Camera: Konica Hexar AF
Film: 35mm, Kodak UltraMax, Portra 400 or ColourPlus

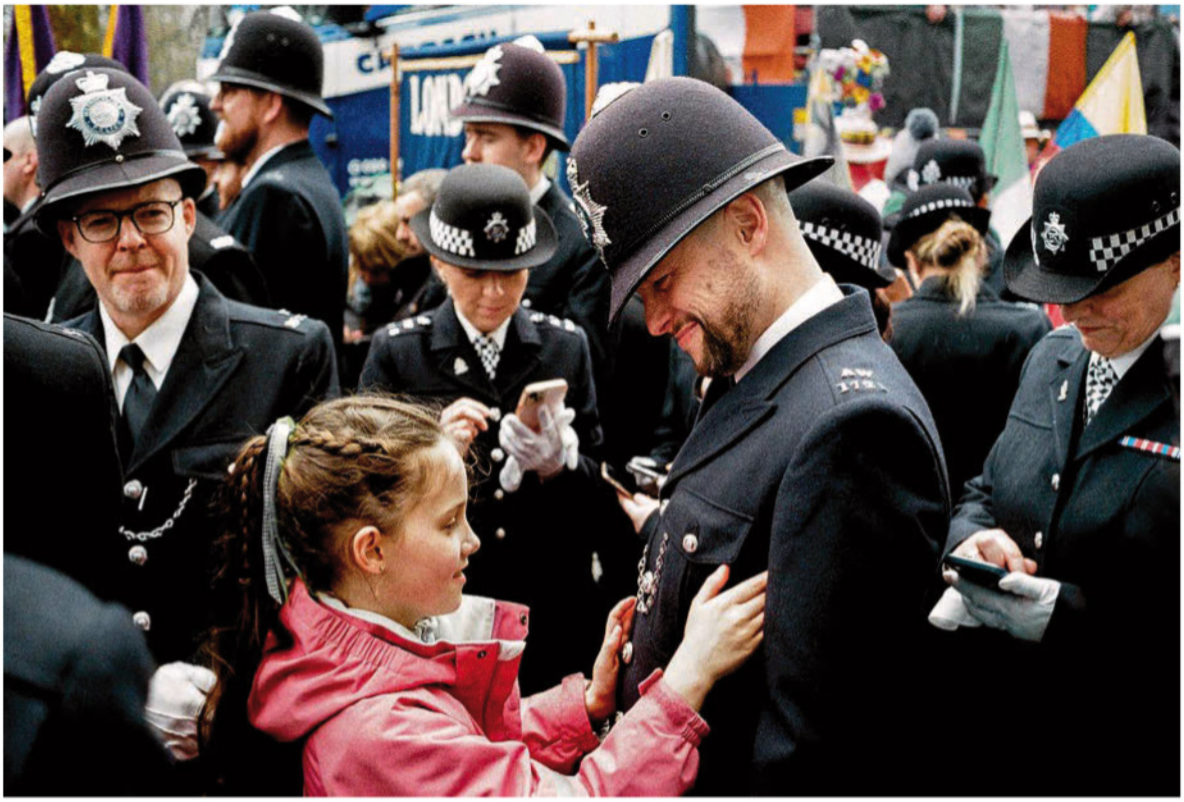
UK Film Photographer of the Year

Winner: Cal Holland

AP: Can you tell us more about yourself and how you got into photography?

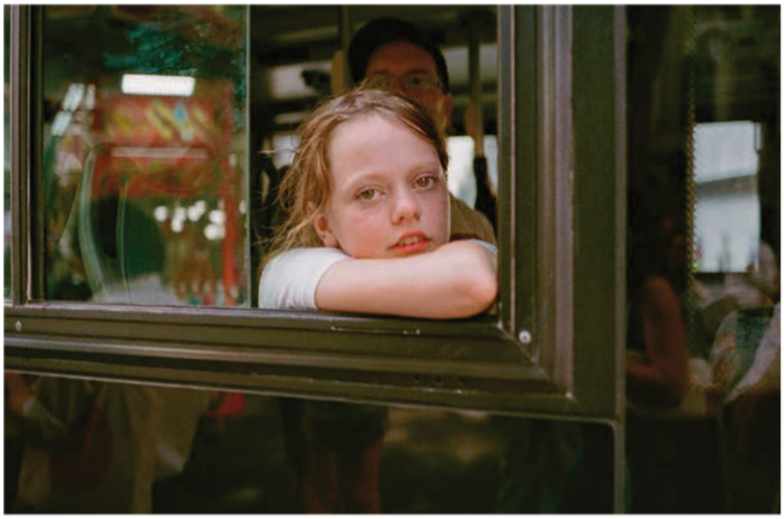
Cal Holland: Having been a food and drink photographer for nearly a decade, photography has been a big part of my adult life, but it wasn't until I got a point-and-shoot film camera at the end of 2020 and then started shooting on the street in August 2022 that this became a (hopefully lifelong) obsession for me. The biggest inspiration for shooting the way I do now on film was Joel Meyerowitz's *How I Make Photographs*, that I bought from The Photographers' Gallery in London in July 2022. I think it tells you everything you need to know to become a photographer, and I find myself rereading it at least a couple of times a year.

Right: Police. March 2024, St Patrick's Day Parade at Green Park, London.
Camera: Konica Hexar AF
Film: 35mm, Kodak UltraMax / Portra 400 / ColourPlus



© CAL HOLLAND

Below: Cal Holland won our inaugural UK Film Photographer of the Year contest

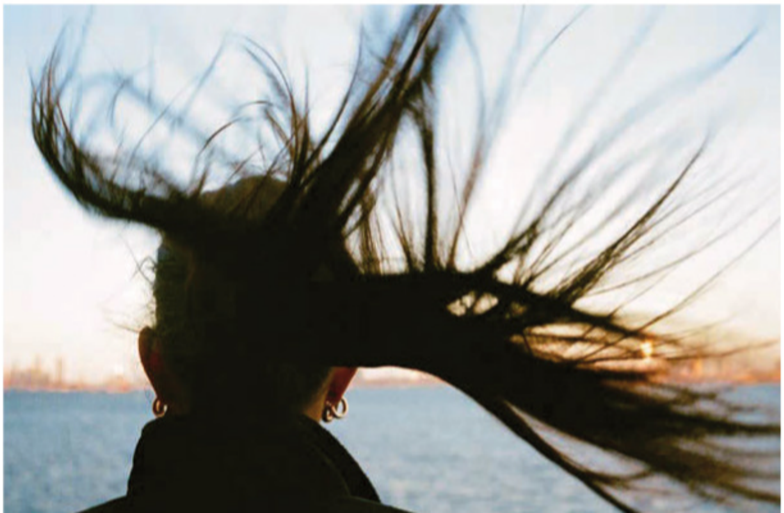


© CAL HOLLAND

Left: July 2024 at 42nd & 5th, Midtown Manhattan, New York City.
Camera: Konica Hexar AF
Film: 35mm, Kodak Portra 400

AP: Congratulations on winning the first UK Film Photographer of the Year competition! How does it feel to win and be recognised at the awards?

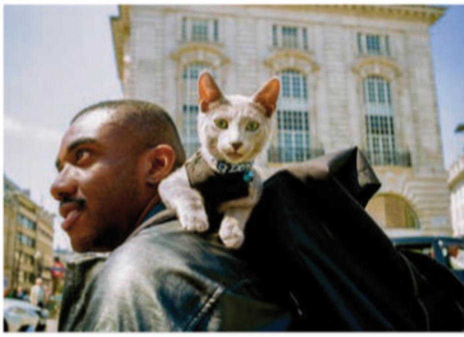
CH: Pretty surreal! I must have re-read the email telling me I'd won a hundred times just to convince myself it was happening. I've never entered any photography awards before, but I got an email from Analogue Wonderland and the prize (especially the year's supply of film and developing) was just too good not to try for. The fact that this is the inaugural award for shooting on film makes the win even more special – while I still shoot digitally, shooting on film is the part of photography I love the most.



© CAL HOLLAND

Left: November 2024 on the Staten Island Ferry, New York City.
Camera: Konica Hexar AF
Film: 35mm, Kodak Portra 400

Right: Cat. May 2024, Piccadilly, London.
Camera: Konica Hexar AF
Film: 35mm, Kodak UltraMax / Portra 400 / ColourPlus.



© CAL HOLLAND

ALL PICTURES ON THIS PAGE © CAL HOLLAND

Top left: June 2024 in Como, Italy.
Camera: Fuji GA645
Film: 120, Kodak Gold

Top: June 2024 in Como, Italy.
Camera: Fuji GA645
Film: 120, Kodak Gold

Above: June 2024 in Como, Italy.
Camera: Konica Hexar AF
Film: 35mm, Kodak UltraMax / Portra 400 / ColourPlus

There was something I read recently from Susan Meiselas in *Magnum Contact Sheets* that I really enjoyed, and I think perfectly sums up how I feel about it: 'I still think not knowing what you "have" at the end of the day with film gives strength to the intensity when you work. It is a mystery and surprise.'

AP: Can you tell us more about your winning portfolio?
CH: I wanted to showcase a mix of candid human moments taken on the street in London and sights from travelling during 2024 in New York and Lake Como, Italy.

AP: What is your go-to film camera and film?
CH: At the moment I use the Konica Hexar for 35mm and the Fuji GA645 for 120, and honestly any Kodak film, I'm not really precious about which film I shoot with. My choice of cameras – both are autofocus point-and-shoots – is to remove as much thought about camera settings and technique as possible while I'm shooting film. This contrasts with my more technical digital food and drink photography, and allows me to separate the two, enjoy the experience of shooting much more and shoot more on intuition. In that respect I agree with what Daido Moriyama (who predominantly used point-and-shoots) said: 'The camera doesn't matter.'

AP: What are your favourite subjects to shoot?
CH: Over the last two to three years of shooting consistently I've figured out what my eye is drawn to. Human connection, everyday chaos, parent/child dynamics and youthful innocence, all things my therapist loves to point out and unpack.

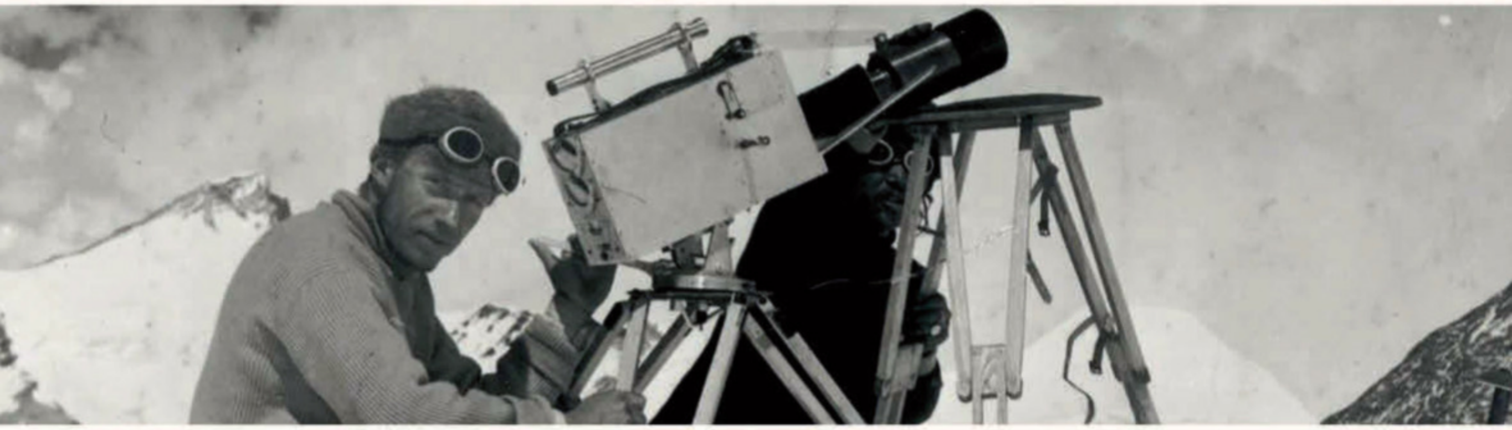
AP: Anything else you want to tell us?
CH: I'm excited to announce that I've got my first zine being published by Bump Books in July, all photos shot on film on the streets of London. Also, Tim Jamieson made a video with me shooting photos on the street and speaking about my process that you can check out on his YouTube channel. Thanks again to all the judges and to AP; I'm so incredibly honoured by this! AP

You can see more of Cal's work on his website **www.calholland.com** and **Instagram: @cal_holland**

Amateur Photographer

EVEREST EXHIBITION

An exclusive evening at the RGS



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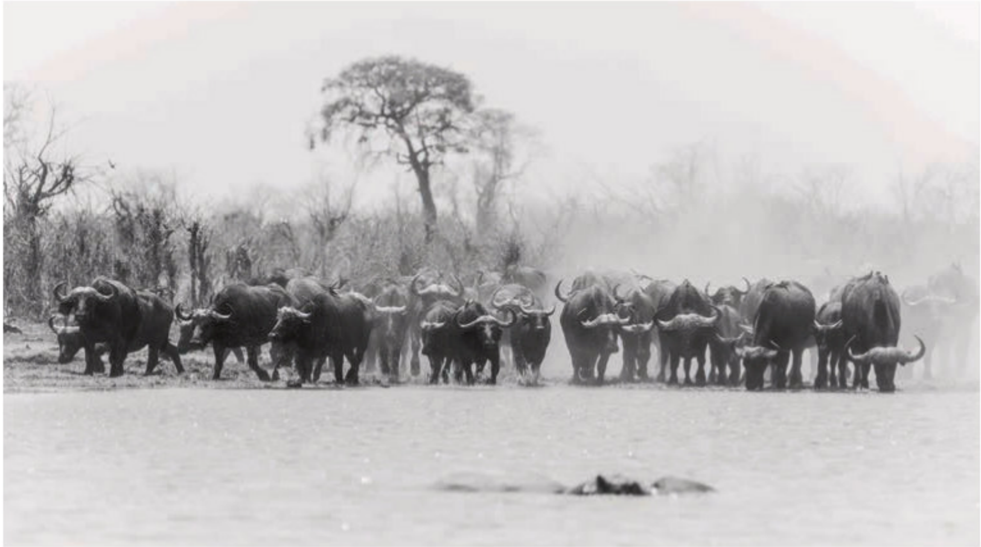

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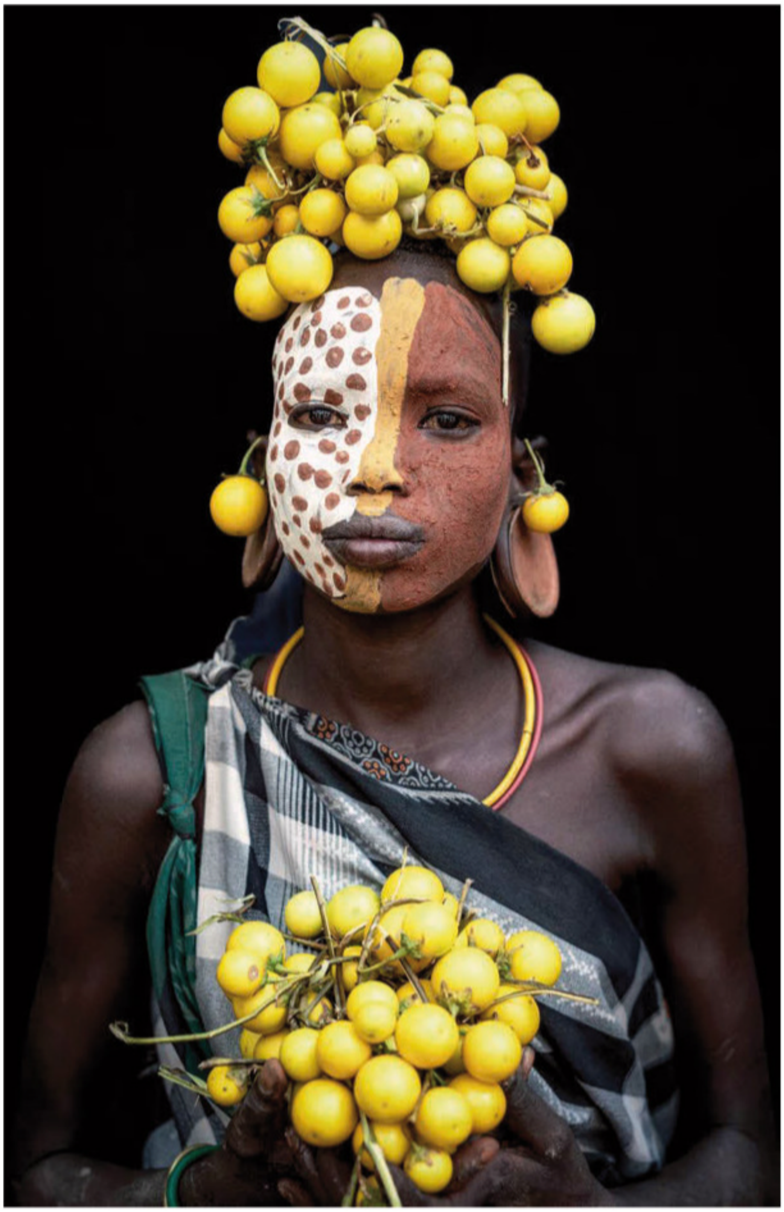
Amateur Photographer of the Year 2024

Lynn Fraser

Over the course of its ten rounds, the Amateur Photographer of the Year 2024 competition attracted nearly 12,000 entries from more than 2,000 photographers. With themes such as Animal Kingdom, Travel, People and – for the first time – a completely open round, the entries were as varied as the categories. With the kind of consistency that always pays dividends, this year's overall winner was Lynn Fraser, from Scotland, who was placed in the top ten of three rounds, and shortlisted in the remaining seven. Lynn won a voucher for £1,000 to spend at Camera Centre UK, and a one-year All Apps subscription from Adobe.

AP editor Nigel Atherton says: 'Lynn has impressed us all throughout the year with her work. She has avoided the most common travel cliches by visiting off-the-beaten-track places, and her portraits of the people she met were made with skill and sensitivity. It's no surprise that she scored points in every round. Congratulations to a deserving winner.'



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Top: Round 2, Animal Kingdom, shortlisted

Left: Amateur Photographer of the Year, Lynn Fraser

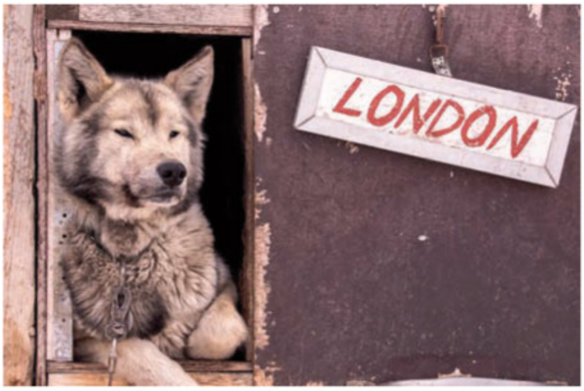
Right: Round 10, Open, 5th. Suri woman in the Omo Valley, Ethiopia

Young Amateur Photographer of the Year

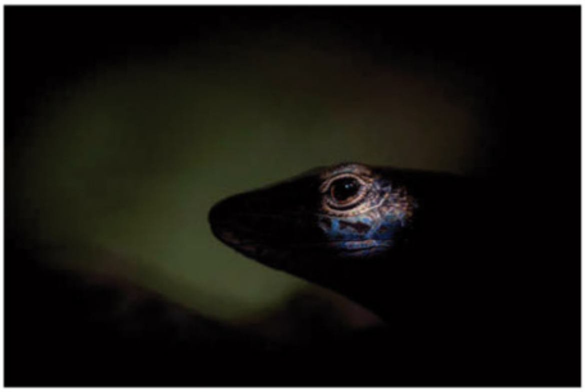
Lucy Monckton

The winner of Young APOY was, for the second time, Lucy Monckton from Staffordshire. In 2021 she shared the prize with Muhammad Amdad of Bangladesh, but this year she won outright, with a 90-point lead over (also previous winner) Yousef Naser. She won the Animal Kingdom, Landscape, Macro and Travel rounds, and was placed in the top ten of three further rounds. Nigel Atherton says: 'Lucy came back from being runner up to Yousef Naser in 2023 by reversing the tables on him this year to secure a well-deserved win. The fact that she won 40% of all the rounds this year speaks volumes about the quality and consistency of her work. Well done.' Lucy won a £500 voucher to spend at Camera Centre UK and a one-year Photography Plan subscription from Adobe.

Lucy Monckton, winner of Young APOY



Round 9, Travel, 1st place

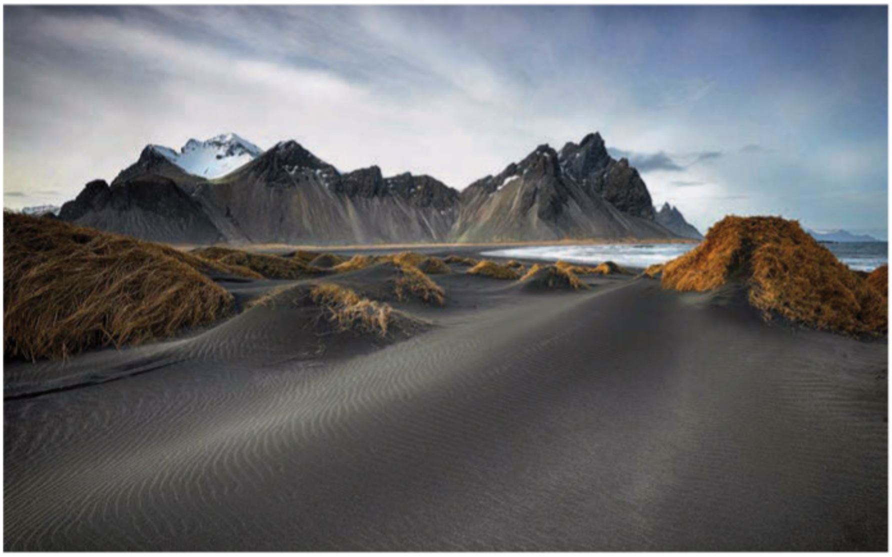

Round 7, Macro, 1st place

BOTH PICTURES © LUCY MONCKTON

Camera Club of the Year

Plymouth Camera Club

In our fourth camera clubs competition, this year the prize went to Plymouth Camera Club, who, with 620 points overall, outstripped their nearest competitors by a massive 245 points. Nigel Atherton said: 'Congratulations! No less than 17 of their members achieved a shortlisted image – or better – which just goes to show what a team effort it is.' Their enthusiasm and commitment to the competition won them a 4K ViewSonic projector worth £1,500, and a ViewSonic monitor worth £1,000 for the club member who contributed the most points to their club's final tally.


© RICHARD JOHNS

Above: Round 5, Landscapes, shortlisted. Taken by Plymouth Camera Club member Richard Johns

Left: Two of Plymouth Camera Club's members, Tim Burgess (left) with Andrew Knight (right). Plymouth Camera Club achieved a resounding success

Readers' Choice Good Service Awards / Chris Cheesman Memorial Award

Grays of Westminster / Gray Levett

It's a double win for Grays of Wesminster this year. The retailer bags the Platinum Good Service Award, as voted for by AP readers, while founder Gray Levett also receives our Chris Cheesman Memorial Award. This very special award was created in memory of highly respected AP News Editor, Chris Cheesman, who passed away in 2016. The award is given to an individual who has made an outstanding contribution to the UK photo industry.

Inspired as a teenager by the iconic 1966 movie *Blow-Up* (which also sparked a passion for music), Gray's first job in the photographic industry was working in a traditional, old-fashioned camera shop in Bournemouth. Here he was imbued with the values of courteous professionalism, values which Grays of Westminster embodies to this day.

A talented photographer himself, Gray immersed himself in the music industry during the 1970s, shooting iconic artists such as Fleetwood Mac and Rod Stewart. During his 20s, Gray moved to Los Angeles, working as a photographer and writer, specialising in the worlds of sci-fi and of course music.

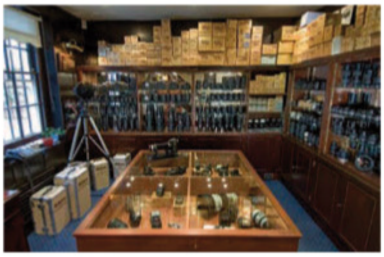
After returning to the UK, Gray began trading in a tiny basement room in his sister's flat in Pimlico. He had no money, no cameras and used an old door as a desk. Gray scraped together £100 and placed ads in the classified section of AP. Gradually he built up a core clientele, but it became clear he needed to open a shop. So in 1985, Grays of Westminster was established in a former barbershop in Pimlico which, Gray later discovered, used to house the photo studio of legendary rock photographer Michael Putland.

Initially Grays of Westminster sold every camera brand but decided in 1992 to become the world's first 'exclusively Nikon' outlet, with customer service at its heart.

Celebrity clients

Since its inception Grays of Westminster has been involved in finding specialist, or difficult-to-source, equipment for filmmakers in the USA and the UK. Indeed, Gray has supplied kit to such big names as Stanley Kubrick, Tim Burton, Wes Anderson and Aardman Animations (of *Wallace and Gromit* fame).

All this hard work has paid off, and Grays of Westminster has received numerous honours. In 2014 it became the first camera shop in the world to be granted its own Coat of Arms by Her Majesty's College of Arms. And during Nikon's centenary in 2018, Gray was presented with a Swarovski Crystal camera by the President of Nikon Corporation, Japan, Kazuo Ushida. Here's to many more years of successful trading. www.graysofwestminster.co.uk



ALL FOUR PICTURES: © GRAYS OF WESTMINSTER

Above left: Gray and Michael Putland – they became good friends

Left: Gray working at Leslie Miller Photographic, which gave him a good grounding in retail

Above: Gray with his AP Chris Cheesman Memorial Award

Left and below left: The store, with a décor more akin to an exclusive club in Pall Mall than a shop, has a great customer service ethos

Our expanded Good Service Awards 2025 celebrate those photographic businesses that go the extra mile for their customers, and now includes service-based businesses as well as retailers. The firm with the most votes wins a Platinum award but this year we have added a Gold award for second place.

Congratulations to:

- Analogue Wonderland
- Bob Books
- Camera Centre UK
- CameraWorld
- CEWE
- Clifton Cameras
- Fujifilm House of Photography
- Hire a Camera
- London Camera Exchange
- Park Cameras
- PhotoBox
- Wex Photo Video
- Gold Award: MPB
- Platinum Award: Grays of Westminster

Amateur Photographer GOOD SERVICE AWARD 2025

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thispicture.co.uk

Readers' Choice Accessory of the Year

Peak Design Outdoor Backpack

- From £249 (25L), £329 (45L)
- peakdesign.com

Why we like it:

- Comfortable to carry
- Modular design
- Dual camera access points
- Available in two sizes

This year, we decided to ask our readers for their opinions on a wider range of products than just cameras. When it came to accessories, there was a clear winner of the overall vote – Peak Design's Outdoor Backpacks.

Designed with hiking and outdoor adventures in mind, these bags come in a choice of two sizes and three colours (black, white, and burgundy). On their own, they're simply backpacks, but they can be turned into camera bags with the addition of a Peak Design Camera Cube or two. The design is lightweight yet durable, featuring an expandable 'Ultra Cinch' roll-top that increases the capacity when you need to squeeze more kit inside.

You can reach the main compartment either through the roll-top or by unzipping the rear panel, with the latter being the best route to your camera kit in a cube. Pockets on each side are deep enough for a tripod or water bottle, while a sleeve in the back can hold a hydration pouch or a laptop.

Overall, these are particularly well-designed, high-quality bags. They count as a smart choice for anyone who is looking for a versatile, well-made option that can cope equally well with photography and outdoor activities.

Readers' Choice Lens of the Year

Nikon Nikkor Z 28-400mm f/4-8 VR

- £1399 ● nikon.co.uk

Why we like it:

- Huge zoom range
- Relatively portable
- Fast and quiet focusing
- Good value

Our readers' favourite lens this year is a versatile superzoom that can, theoretically, never leave your camera yet cover almost any shooting scenario. Giving you a 14.2x zoom, potentially it could be used for subjects as diverse as landscapes, portraits, macro, sports and wildlife. This makes it a great choice for situations such as travel or day trips, when you're trying to keep your kit bag as light as possible.

Key attractions include weather-sealed construction, an impressively close minimum focus distance ranging from 0.2m to 1.2m, and built-in vibration reduction that promises 5.5 stops of stabilisation. A near-silent stepping motor provides fast and accurate focusing. It's surprisingly small given its 400mm range, measuring just 14.2cm in length and weighing 725g. And while this isn't a lens to buy for ultimate sharpness, it performs well if you look at pictures at normal printing sizes and don't obsess too much about pixel-peeping.

Overall, though, the best thing about this lens is its versatility. The images it produces are very good, and for the reach you get, it likely opens up subjects that might not have ordinarily been within the average photographer's budget. It's a great all-rounder that comes recommended.

NIKKOR Z 28-400mm 1:4-8 VR ⌀77
105 70 50 35 28
NIKKOR 28-400/4-8

Prime Lens of the Year

Sigma 50mm F1.2 DG DN Art

- £1299 ● sigmauk.com

Why we like it:

- Ultra-bright aperture
- Great resolution wide open
- Fully featured controls
- Excellent value

Two points about this extremely impressive lens immediately stand out. The first is that it has an exceptionally large maximum aperture, and the second is that it costs considerably less than similar lenses from other makers. Take a closer look at the specs and you'll find that it's also somewhat smaller than you might expect, and that it weighs less too, at just 109mm long and 745g.

You get a lot of features for your money, though. A 13-blade iris provides attractive bokeh and is set using a manual aperture ring. Those who prefer silent operation can deactivate its clicks. You get an AF/MF switch and a lens function button, too. AF speed is excellent and doesn't hinder the performance of the camera.

But it's the photos that truly set this lens apart and make it worth buying. Wide open, images are delightfully sharp, and resolution and contrast are both high. Portraits draw your attention directly to the eye, and the focus roll-off is graciously smooth. Of course you may not need to shoot at f/1.2 all the time, and then you'll find a 50mm lens that offers exceptional sharpness. But when you do want that super-fast aperture, you will be amazed and delighted by the results.

Zoom Lens of the Year

Sony FE 28-70mm F2 GM

- £3049 ● sony.co.uk

Why we like it:

- Fantastic optical quality
- Relatively manageable size
- Fast, silent autofocus
- Comprehensive controls

This premium standard zoom is designed for photographers who shoot such things as weddings and events, and who want to use an aperture larger than f/2.8 without giving up the flexibility of a zoom. As part of Sony's G Master range, it provides top-quality optics and pro-level handling. And it does so in a package that's rather smaller and lighter than you might expect given its constant f/2 maximum aperture.

Key features include a complex optical formula with 20 elements in 14 groups, with a whole slew of special elements to minimise optical defects. Four XD linear motors drive the autofocus, which works at up to 120 frames per second.

The minimum focus distance is 38cm over the entire zoom range, and the barrel boasts dust- and water-resistant construction.
A comprehensive set of controls is on board, including an aperture ring and a pair of focus hold buttons.

Crucially, the image quality is extraordinary. Sharpness is exceptional even wide open, and bokeh is very pleasant, too, with the f/2 aperture delivering that bit more blur than an f/2.8 zoom lens. None of this comes cheap, of course, but for those who can afford it and who are prepared to carry it around, this lens offers something just a little bit special.

Innovation of the Year

OM System Live ND Grad Filter

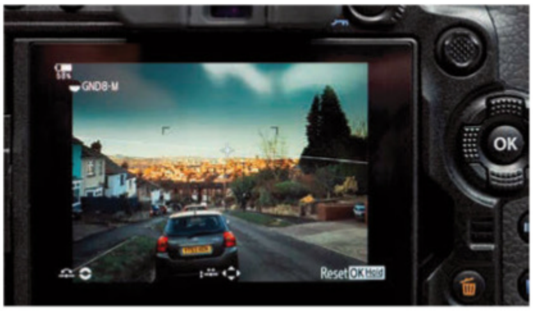
- explore.omsystem.com

OM SYSTEM
OM-3

OM System has long been at the forefront of introducing innovative camera features, many of which go on to be widely copied by other makers. Its most recent models are stacked full of clever computational modes, with Live ND Grad being its latest addition. Introduced on the OM-1 Mark II and also available on the latest OM-3, this replicates the effect of using a graduated neutral density filter in front of the lens, allowing a darkening effect to be applied selectively across the frame. It therefore lets you balance bright skies against dark foregrounds without having to carry a bag full of filters.

Live Grad ND filter gives a number of options, including 1, 2 or 3-stop densities, as well as soft, medium and hard graduation settings. Once it's enabled, you can move the position of the gradient and adjust the angle, with the display updating in real time so you can preview the settings. The front command dial gives quick adjustments, whereas the rear dial gives more precise adjustment, and you can also use the touchscreen to reposition the line.

OM System also understands that advanced features such as this need to be easy to access and use, with a new 'CP' computation photography button on the OM-3 dedicated to the task.



Why we like it

- Mimics ND grad filters
- Choice of densities
- Easy to move and angle
- Real-time live preview

Drone Camera of the Year

DJI Air 3S

- £959-£1439
- dji.com

Why we like it

- Great-quality still images
- Excellent 4K video
- Stable footage even in buffeting wind
- Portable folding design

This mid-range drone strikes a particularly compelling balance between portability, performance and value. It's considerably more robust than lightweight sub-250g drones, while being far more affordable than DJI's premium Mavic models. You get a pair of well-matched cameras, the drone's arms fold against the body to make it easier to transport, and sensors placed around the body help it avoid objects and stay safe during flight.

At the heart of the drone is a dual-camera system, comprising a primary camera with a 50MP 1in sensor paired with a 24mm equivalent f/1.8 lens, and a telephoto camera with a 70mm equivalent f/2.8 lens backed by a 48MP 1/1.3in sensor. This enables a level of creative flexibility familiar to anyone who is used to zooming from 24mm to 70mm on a full-frame camera, or 16-50mm on APS-C.

Both cameras support 12MP or full-resolution stills shooting, plus 4K video recording up to 60fps, or 120fps in slow motion mode. Advanced video modes include D-Log M recording and HDR, with DJI promising up to 14 stops of dynamic range. As a result, it's capable of producing impressive video footage and still images that stand up to scrutiny.

Overall, this is an excellent drone whose dual-camera setup, advanced safety features and robust flight performance make it a versatile choice for photographers and videographers alike.

Film Camera of the Year

Pentax 17

● £499 ● pentax.eu

Why we like it

- High-quality lens
- Lightweight
- Easy to use
- Economical half-frame design

Last year saw an unexpected and delightful mini renaissance of the 35mm compact film camera. This included the quirky Alfie Cameras Tych+ and the Rollei 35AF – Mint Camera's affectionate homage to a classic 1960s design. But it was the Pentax 17 that charmed us the most.

Not only is this the firm's first new 35mm film camera in almost two decades, but also its first half-frame concept. It brings a modern twist to traditional design, with the clear aim of targeting a young, trendy social media audience that craves the analogue nostalgia of film photography. It includes design elements inspired by previous Pentax film cameras, such as a lens design derived from the Espio Mini.

Overall, the camera is easy to use and lightweight enough to carry around all day. Focusing is manual, via six zones marked on the lens, while exposure is automatic. But you do get some nice creative features, including an exposure compensation dial and a bulb mode for long exposures. Loading, advancing and rewinding the film are all manual.

Images produced have nice detail, especially in bright lighting conditions, with the standard Program mode giving reliable results. If you can live with zone focusing and the lack of manual exposure controls, it's a great choice for budding film photographers.

Smartphone Camera of the Year

Xiaomi 15 Ultra

● From £1299 ● mi.com

A range of enticing photographic specifications make this smartphone really stand out. Its headline attraction is a main camera with a 23mm equivalent f/1.63 lens and large one-inch type 50MP sensor. It's joined by a further three cameras, comprising a 50MP 14mm f/2.2 ultrawide, a 50MP 70mm f/1.8 'floating' telephoto and a 200MP 100mm f/2.6 'periscope' telephoto. All four of the lenses are Leica branded, which gives you an idea of the optical excellence that you can expect.

Its larger-than-average main sensor is the best performer, but the other three give great results, too. In our review, we found that the Xiaomi 15 Ultra excelled at a wide range of subjects, including macro, portraits, low light and landscape.

A very useful Photography Kit can also be purchased as an add-on accessory. This gives you a thumb grip, real buttons and dials for the shutter, zoom, video and other parameters, plus a 67mm filter adapter ring for using polarising, neutral density, or other filters.

Overall, this is a smartphone which is really designed with photography at its heart, and for that reason it deservedly takes its place as the best you can buy right now.

Why we like it

- Class-leading image quality
- Four high-resolution cameras
- Cameras developed in partnership with Leica
- Useful Photography Kit available as an extra

Compact Camera of the Year

Fujifilm X100VI

- £1599 ● fujifilm-x.com

Key features

- Fabulous retro design
- Detailed 40MP images
- In-body image stabilisation
- Unique hybrid viewfinder

This sixth-generation model in Fujifilm's classic line of APS-C compact cameras comes with significant updates over its predecessor, the X100V. It gains a 40MP sensor, in-body image stabilisation, and subject recognition for autofocus. It's so popular that, even a year after its launch, you still won't find the camera in-stock anywhere.

So what makes the X100VI such a hit? All the usual ingredients of the X100 line are present and correct – a lovely-looking retro design, analogue control dials for shutter speed, aperture, ISO and exposure compensation, and a unique hybrid viewfinder that offers a choice between optical or electronic modes. You also get Fujifilm's peerless Film Simulations, which deliver lovely colours directly from the camera while offering plenty of scope for tweaking and experimentation. Despite the addition of image stabilisation, the camera is still slim enough to slip into a large pocket.

If you are looking for a fixed-lens compact, then there's very little to dislike here, and a lot to love. It's a joy to look at, enjoyable to hold, and great to shoot with. The photos you get back will look fantastic too. If you've been turned cold by cameras that have no soul, this is the perfect antidote.

Premium Compact Camera of the Year

Leica Q3 43

- £5900 ● leica-camera.com

Why we like it

- Superlative lens
- Stunning raw image quality
- Robust build quality
- Engaging controls

How do you improve on the best fixed-lens compact camera in the world? That was the question facing Leica when following up its exceptional Q3. But now the firm has gone even better, by replacing the original's 28mm lens with a brand-new, and absolutely stunning 43mm f/2 optic.

So what makes this camera so special? Fundamentally, it's a combination of classic design and full-frame image quality. The Q is deliberately styled to resemble Leica's iconic M-series rangefinders, with a similar array of traditional analogue controls for exposure settings and a corner-mounted high-resolution electronic viewfinder. Inside is a 60MP full-frame sensor that's shared with the company's M11 rangefinder and SL3 mirrorless camera.

At this point, readers may well be wondering about that odd-sounding 43mm focal length. The idea is that this is equal to the diagonal of the sensor, and lenses of this ilk bring a particularly natural-looking perspective to your images. It's a Goldilocks option between the slightly-too-wide 35mm and slightly-too-narrow 50mm. And that's what really makes the Q3 43 special: it delivers images with absolutely stunning technical quality that appear completely uncontrived, as if you're really there, standing on the edge of the scene looking in.

Consumer Camera of the Year

Fujifilm X-T50

● £1299 ● fujifilm-x.com

Why we like it

- Impressive image quality
- Small body with excellent handling
- New Film Simulation dial
- Great new 16-50mm kit zoom lens

Fujifilm's double-digit X-T series cameras have long been among our favourites in the highly competitive entry-level class. The X-T50 continues with the same winning blend of compact size, engaging handling and excellent image quality. But it gains some significant updates, including a 40MP sensor, 6K video recording, in-body image stabilisation, and subject detection autofocus. Together, these place it right at the top of its class.

You get the attractive retro design that's characteristic of the X-T series, including analogue dials for shutter speed and exposure compensation. There's also a new dedicated dial for selecting between Film Simulation modes. Some people will love this, others will not: we're very much in the former camp. You also get a perfectly serviceable electronic viewfinder and a screen that tilts up and down, although it can't face forwards.

To go with the X-T50, Fujifilm also announced a compact new 16-50mm f/2.8-4.8 kit zoom. While it adds a fair amount to the price, it provides great image quality and a versatile range, and we'd highly recommend it over the cheaper 15-45mm powerzoom. When you take into account the wide range of relatively compact Fujifilm X-mount lenses, the X-T50 is a real winner if you're looking for a lightweight and affordable, yet capable setup.

Video/Hybrid Camera of the Year

Panasonic Lumix GH7

● £1999 ● panasonic.com/uk

This latest model in Panasonic's long-running line of videocentric cameras takes everything we liked about the excellent GH6 and transforms it with the addition of phase detection autofocus. It also gains upgraded subject detection, ProRes support, and greatly enhanced audio recording via the optional DMW-XLR2 mic adapter. The result is an incredibly impressive hybrid camera.

Indeed, while it's easy to think of the GH7 as essentially being a video camera, it also excels at stills. You get ridiculously fast continuous shooting at 75 frames per second with focus fixed, or 60fps with continuous AF. A new 25MP backside-illuminated sensor incorporates Panasonic's Dynamic Range Boost, promising 13 stops of dynamic range for both stills and video. In-body image stabilisation is rated for an impressive 7.5 stops of shake suppression and performs exceptionally well in practice.

The camera handles extremely well too, with a plethora of external controls. It boasts both a large electronic viewfinder and a versatile LCD that combines tilting and vari-angle mechanisms. There's a huge range of compact, optically excellent Micro Four Thirds lenses available, and you can cover huge focal-length ranges without excessively weighing down your bag. Ultimately, no other camera can quite provide the same combination of advanced video features and system portability.

Why we like it

- Excellent handling and controls
- Transformed autofocus
- Superb in-body stabilisation
- Vast range of advanced video features

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Fill in the form online
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instant quote

Step 2
We'll collect your
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Step 3
We credit your Wex
account or send cash‡
direct to your
bank account

Used item	**Value††**
Canon EOS R5 Body	£1,540
Sony A7 IV Body	£1,220
Nikon D850 Body	£970
Fujifilm X-T5 Body - Black	£860
Sony A7 III Body	£700
Canon EOS 5D Mark IV Body	£625

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Enthusiast Camera of the Year and Readers' Choice Camera of the Year

Nikon Z6III

- £2699 ● nikon.co.uk

This superb 24MP full-frame mirrorless model is designed for serious enthusiast and semi-professional photographers. It's the first camera to use a 'partially stacked' image sensor, which brings many of the benefits of a stacked sensor, as seen in the pro-spec Nikon Z8 and Z9, but at a considerably lower cost. In practice, this means you get excellent autofocus and super-fast shooting in a smaller and more affordable package.

Another notable feature is a truly superb new viewfinder. It offers impressive levels of detail, at 5.76m-dots, is extremely bright, at 4,000 nits, and the colour gamut is unusually large too, encompassing the DCI-P3 colour space. The practical upshot of this is a truly stunning viewing experience. Below it, you now get a more versatile fully articulated (rather than tilt-only) screen compared to the previous Z6II.

Nikon has also significantly improved the Z6III's autofocus capability. Its subject recognition system detects people, animals, vehicles, and planes, with the ability to select automatically between different types. You also get the firm's proven 3D-tracking technology for shooting moving subjects. This is backed up by rapid continuous shooting, at up to 20fps in full-resolution raw, 60fps in 12MP JPEG, and 120fps in 12MP JPEG with a DX crop. Video specs are impressive too, including 6K recording at 60fps and internal RAW recording.

The camera offers robust build quality and refined handling, with a large grip and well-designed control layout. Most key functions have their own dedicated external buttons, and pretty much the entire interface can be operated using the touchscreen, too.

User favourite

Most importantly, the Z6III is a joy to use and delivers outstanding results. Everything about the camera just works, and really well. The shutter is quiet and discreet, image stabilisation is very effective, while continuous shooting and autofocus performance is superb. You get reliably excellent image quality, too, thanks to well-judged metering and white balance.

Ultimately, this is an extremely accomplished camera that's capable of tackling anything you might ask of it. Regardless of what you're shooting – sports, portraits, wildlife, or landscapes – it'll deliver great results. And it's not just us who were impressed, either. It also topped our public poll, earning it the title of our Readers' Choice Camera of the Year.

Why we like it

- Excellent autofocus
- Super-fast shooting
- Superb viewfinder and fully articulated screen
- Refined handling and control layout

One of the Z6III's major updates is sgnificantly improved autofocus

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TESTED BY THE EXPERTS ■ WWW.EISA.EU

Professional Camera of the Year and Product of the Year

Canon EOS R5 Mark II

● £4999 ● canon.co.uk

In a year that saw the release of a lot of high-end cameras, one stood out. Canon's EOS R5 Mark II is a highly capable professional all-rounder that can handle almost any task, for either photography or video. It sports a 45MP sensor, can shoot at up to 30 frames per second, and record 8K video at 60fps.

Like its more sports-focused sibling, the EOS R1, the EOS R5 Mark II is based around a concept that Canon calls 'Accelerated Capture'. This means it combines a stacked, backside-illuminated sensor with a DIGIC X processor that's boosted by a new DIGIC Accelerator processor. This brings new autofocus features, faster video shooting, and generally more responsive operation.

Major AF updates include a new 'Action Priority' mode for certain sports, which uses ball tracking to work out and focus on whichever player is active at any given time. You can also register faces for the camera to prioritise. But the star of the show is Eye Control Focus, which gives a uniquely quick and intuitive way of selecting your desired subject in fast-paced situations.

Naturally Canon hasn't overlooked video. The camera is capable of internal 8K 60fps RAW recording, 4K at 120fps, or Full HD at 240fps. A built-in heat-dissipation pathway prevents overheating during recording.

What's more, the EOS R5 Mark II handles superbly and is responsive in operation. There's a vast array of buttons and dials on board, so all the key shooting settings can easily be changed with the camera up to your eye. Canon has done a particularly good job of making its advanced autofocus capabilities accessible in a photographer-friendly way.

Crucially, you get consistently excellent images. Metering, white balance, and image stabilisation all work consistently and reliably. As the icing on the cake, the camera works seamlessly with adapted EF-mount SLR lenses, too.

Top of the class

Ultimately, the Canon EOS R5 Mark II fixes the main flaws of its predecessor while adding unique technology that its competitors can't match. It boasts a class-leading specification, even in this rarefied sector of high-speed, high-res flagships, and it's very difficult to think of anything that counts as a significant flaw. If you need a top-spec all-rounder that can do everything, this is it. It's a worthy winner of our Product of the Year award.

Why we like it

- Excellent handling and control layout
- Superb subject detection AF
- Great image quality in both JPEG and raw
- Eye Control Focus

Regardless of what you're shooting, the EOS R5 Mark II will deliver great results

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AMP2422

LETTER FROM THE EDITOR

Dear reader,

Looking to improve your photography? ***Amateur Photographer*** is the magazine for you, so subscribe today and pay just £26 for your first 13 issues! You will be joining our community and enjoy convenient home delivery every week plus you will receive our free weekly newsletter. ***Amateur Photographer*** is the perfect read for both amateur and professional photo-enthusiasts providing news, reviews and advice to help improve your skills..

Nigel Atherton, *Editor*

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Tuesday 10 September 2024

Amateur Photographer

Leica D-Lux 8

Leica revives the zoom compact – but can it challenge the **Fujifilm X100VI**?

Passionate about photography since 1884

Close-up magic

Six macro photographers share their contrasting approaches

Focus stacking in Lightroom

How to maximise the depth of field in your macro shots

Photography's 200th birthday

Two centuries since Niépce made the first recorded image

Tested Panasonic FZ82D: superzoom bridge camera • SmallRig AD-50 Lite tripod

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Readers' Choice Community of the Year

SheClicks

It's been said on many occasions, but photography can be a solitary pursuit at times. And this is why community can be so important. It nurtures, encourages and lifts. It can generate confidence where previously there was little. And a good community can take us places – both physically and creatively.

The winner of AP's Community of the Year Award will be familiar to a lot of readers, not only because many are already members but also because this is the third time it has won the award since it was launched in 2022.

SheClicks, the group for female photographers, was founded by former AP technical editor Angela Nicholson in 2018, and continues to go from strength to strength. The group's Facebook members now number more than 14,000 – but its reach goes a lot further than social media alone. There are regular online coffee mornings, as well as in-person meet-ups everywhere from Glencoe to Melbourne, and webinars from market-leading experts. The SheClicks 'Women in Photography' podcast is heading towards its 50th episode, and has featured the likes of Jill Furmanovsky and AP contributors such as Tracy Calder and Verity Milligan, among many others.

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Accolades: SheClicks won two of the Readers' Choice awards

Readers' Choice Exhibition of the Year

Challenge Accepted: A SheClicks Collection

FUJIFILM
House of Photography
CHALLENGE ACCEPTED

The winning SheClicks exhibition was held at Fujifilm House of Photography

© SHECLICKS

Each month, the members of the women's online photo community SheClicks are set a challenge with a theme – it might be music, instruments and musicians, multiple exposures, waterscapes or winter colour, and the photographers are encouraged to interpret these subjects in any way they wish. The entries are always varied and creative, and demonstrate high levels of skill. Angela Nicholson, founder of SheClicks, then selects the best 25 of each month's submissions to display on the SheClicks' website's gallery page.

As a mark of the quality of the work submitted to these monthly challenges, an exhibition of the best images submitted between January and July 2024 was held at London's Fujifilm House of Photography in 2024 – and this show is the winner of this year's Readers' Choice Exhibition of the Year. The exhibition ran from early September until mid-October, and the images on display were selected by photographers Emily Endean and Emily Renier, a former and current Fujifilm X Ambassador respectively. The images they chose covered a wide range of genres, including macro, landscape, portraiture and more.

All prints in the exhibition were available to purchase, with proceeds going to the Disabled Photographers' Society. Congratulations to SheClicks on scooping both these reader awards at this year's AP Awards!

© CREATIVITY HUB

Readers' Choice Event Provider of the Year

Creativity Hub Events

Launched in 2017, the Creativity Hub set out with the aim of helping photographers to update their portfolios by hosting exciting model-based shoots that encourage originality and creativity – all backed up by support and guidance from team members.

Attendees work in small groups – no more than three per model – and get the chance to photograph between eight and ten models per weekend experience.

As for the themes, there's everything from 1950s sets (complete with mid-century diner, retro garage and classic cars) to film noir lighting to creative lighting for dance photography. There are also tantalisingly entitled weekends such as the Fairytale Kingdom and Avant Garden. The locations are carefully picked to be as surprising and photogenic as they can be – all of which enhances the experience and, most importantly, the resulting images. It's no wonder that Creativity Hub has been voted Readers' Choice Event Provider of the Year by AP readers in this year's awards.

Canon
FUJIFILM
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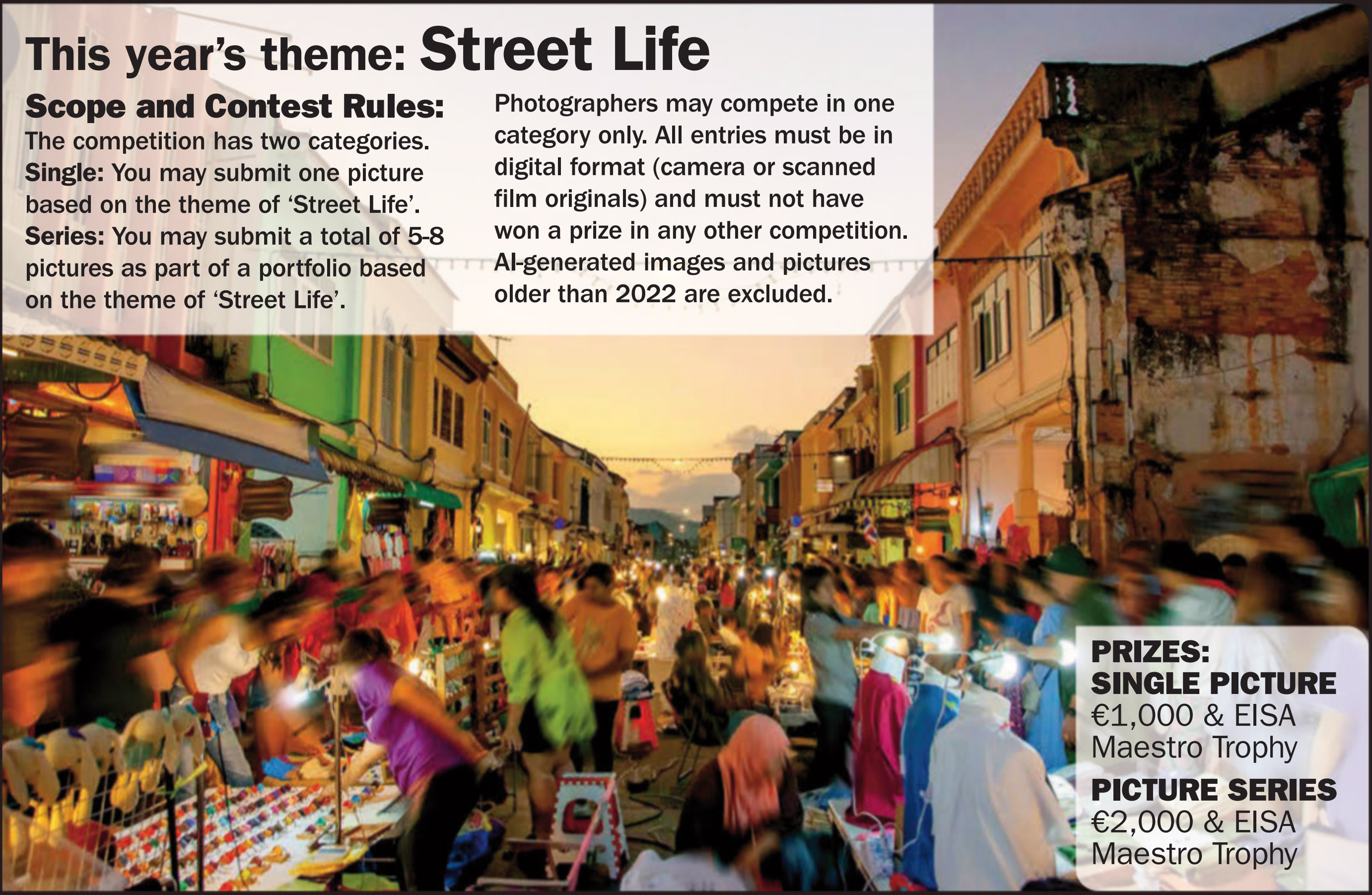
Above: Creativity Hub offers workshops with professional models and lighting for photographers to hone their skills

Left: The Creativity Hub Events team

THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025

This year's theme: Street Life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Scope and Contest Rules:

The competition has two categories.

Single: You may submit one picture based on the theme of 'Street Life'.

Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

PRIZES:

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€1,000 & EISA Maestro Trophy

PICTURE SERIES
€2,000 & EISA Maestro Trophy

NATIONAL DEADLINE: MAY 15TH 2025

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

EISA
EXPERT IMAGING AND SOUND ASSOCIATION
Maestro Photo Contest
2025
Street Life

INTERNATIONAL JUDGING: JUNE 2025

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/ websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025

For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

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LETTER OF THE WEEK

Reid all about it

The Reid camera was much more than a British Leica knock-off, says Bill

Thank you for the excellent Leica coverage in AP 11 March. I have a collection of ten Leicas ranging from 1930-57, all working and all used from time to time. I'm also fortunate enough to have a Reid III which you mentioned in coverage of Leica copies.

The Reid camera manufactured by Leicester-based Reid & Sigrist (R&S) was copied quite legally by the government after it obtained drawings from Wetzlar of the Leica 1, Leica IIIb and the IIIc. It was decided to build the IIIb and Leica 1, initially for military and police use. R&S had to convert all the metric dimensions to imperial for their manufacturing tools and this took time, hence the camera's late debut. Furthermore, the company were precision engineers so the Reid shouldn't just be considered a British-made 'knock off.' Reid cameras also came with the excellent Taylor-Hobson 2in F2 lens, also made in Leicester. R&S became part of Decca which isn't surprising as Decca were manufacturers of radar equipment.
Bill Parker

Another educational Star Letter this week – many thanks for writing in, Bill. If anyone missed our Leica special issue, you can order a back issue at bit.ly/apsingleissuesales

Win!

A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

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LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Amateur Photographer
A proud history
PREMIUM EDITION
100 years of Leica
A tribute to the centenary of the camera that changed the world
Leica's secret heroes
Leica-loving legends
Red dot devotees
Plus

Readers write in about our special Leica issue celebrating its centenary

Leica special issue – for…

Your editorial homage to Leica's priceless contribution to the photo world (AP 11 March) was deservedly justifiable.

In your parade of famous Leica users you included Eve Arnold using the Leica to document and portray Marilyn Monroe during Monroe's career. Almost 20 years ago I acquired a copy of Eve Arnold's book, *Marilyn Monroe*. Eve reminds us that when she met Monroe at a party, the movie star asked if she could take a more documentary-style portrait of her, as Eve had done with Marlene Dietrich for a piece in *Esquire*. The book is a unique treasure of documentary work that thanks to Oskar Barnack's vision, augmented documentary photography as the genre it is today.
John Heywood

…And against

I enjoy AP which I have been reading for ten years, but I feel I've been fleeced out of £5.99 for the above edition. It was basically a 100-page free advert for Leica, which is a camera few AP readers will use. **Bill Geelan**

John Heywood's letter neatly answers why we did a Leica special – rather than being a free ad, the company has made a 'priceless contribution' to photography. And while a Leica is hardly an impulse buy, it's simply not the case that very few of our readers ever use Leicas, past or present.

Shutting up shop

Sadly, CameraWorld in Chelmsford has closed. This I believe leaves just one camera shop in Essex (London Camera Exchange in Colchester). I remember when there was at least one photographic store, if not more, in most towns and cities in the UK.

Yes, we have to embrace modernity, but buying online is nowhere near as satisfying, and fun, as entering a shop, trying gear with the help of a knowledgeable assistant and then, if you're happy with it, buying it and taking it home. No tracking, interminable waits, and then missing the delivery. Oh well, I can daydream!
Barry Shaw

Sad, yes, and it remains a challenging time for high street retailers. On the positive side CameraWorld still has stores in London and Stevenage, and continues to post highly competitive camera, lens and accessory deals on its site, cameraworld.co.uk

THIS WEEK WE ASKED...

What's the most challenging subject you've ever photographed?

You said...

Gill Prince
1). Wildlife (no patience!).
2) Moving subjects in low light without flash. 3) People who hate having their business portrait done.

Duncan van der Velden
Getting the exact right moment when my dog catches his treat.

By Sophie Photography
A nuthatch – so fast! I will stick to dogs, they aren't as quick!

Nick Barber
Father John Misty in concert – first three songs either in total darkness or backlit. Fourth song, up come the lights. He obviously didn't want to be photographed.

Tim Smith
Amateur football back in the day. Two rolls of film, T90 and manual focus 75-300 lens, prefocus and anticipating the ball in the frame.. press the shutter, then wait until you see the pictures after development. Happy days...

Roman Revva @roman_revva
Public transportation! Which is my primary focus in photography. It sounds easy unless you are looking for a specific model (which can be the only tram in the world) in a specific place in a perfect light. Then it starts combining all the challenges of both street and landscape photography.

Michael Chick @DrMichaelChick
Getting a 'clean photo' of *any* tourist destination without the pesky tourists getting in the shot.

Sean Barnett
Goldcrest and firecrest! Such fidgety little birds.

Betsy Pappas
Former wedding photographer-groups, especially when everyone has had a few.

Oddy Barber
Stoat, as it was like 'whack a mole' as just didn't know where he was going to pop up!

David Speight
Cars in a studio. Reflections everywhere!

Emily Mudie
Dolphins in rough seas!

Ian Slater Photography @IanSlaterPhoto1
An osprey fishing in a pond in Rutland at 6am, having been up since 3:30am when conditions were dull, overcast and raining.

Tim Davis Photography @TimDavisPhoto
A hungry kingfisher.

Ross Paul @rosspb
F1 cars at Silverstone!

Share your photos and comments with us on social!
See page 3 for how to contact us

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Our favourite photos posted by readers on our social media channels this week

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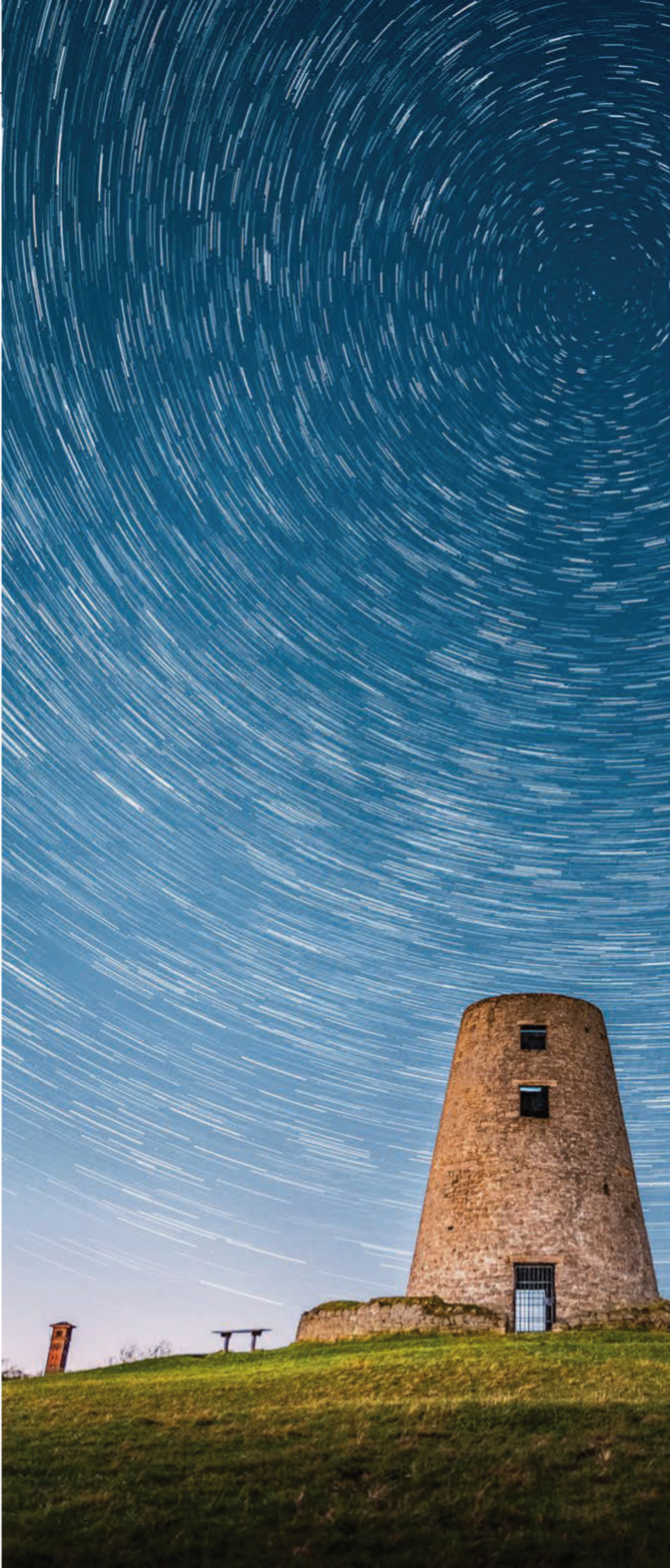
Cleadon Windmill Under the Stars

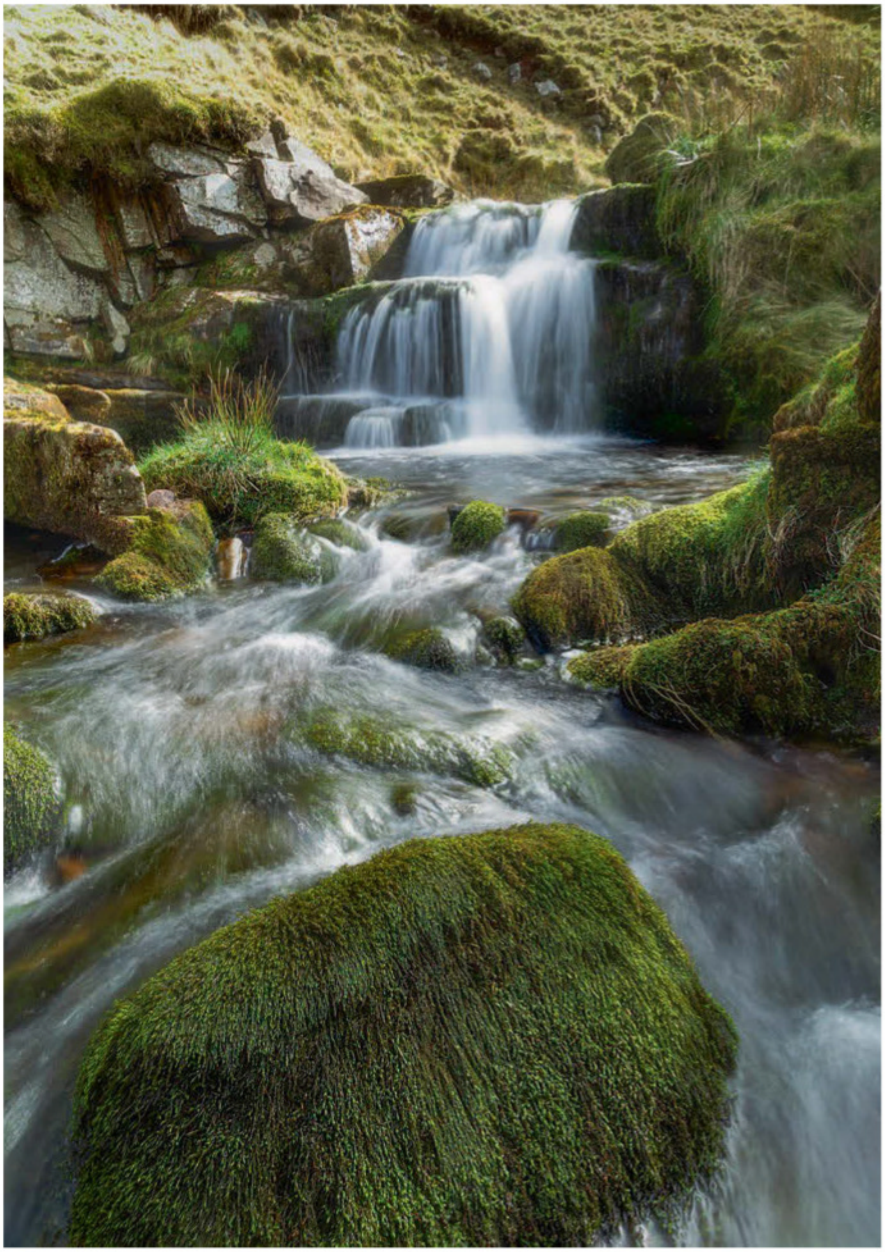
by Andy Wilkinson

Sony A7 IV, Sigma 24-70mm F2.8 DG DN II, 4sec at f/2.8, ISO 1000, 24mm

'A stack of 250 photos capturing the ruined windmill on top of Cleadon Hills, Tyne and Wear, under the stars. Built in the 1820s, storms damaged it in the 1870s. During WWI, it served as an artillery base, and possibly for target practice. The image was processed with StarStax and styled in Lightroom.'

Instagram: @andy_wilkinson_
Website: awmedia.co.uk





Cwm Sere
by Gavin Mitchell

Canon EOS R6, Canon Ultrasonic 24-105mm, K&F CPL & ND16 Filter, 24mm, 0.6sec at f/11, ISO 100

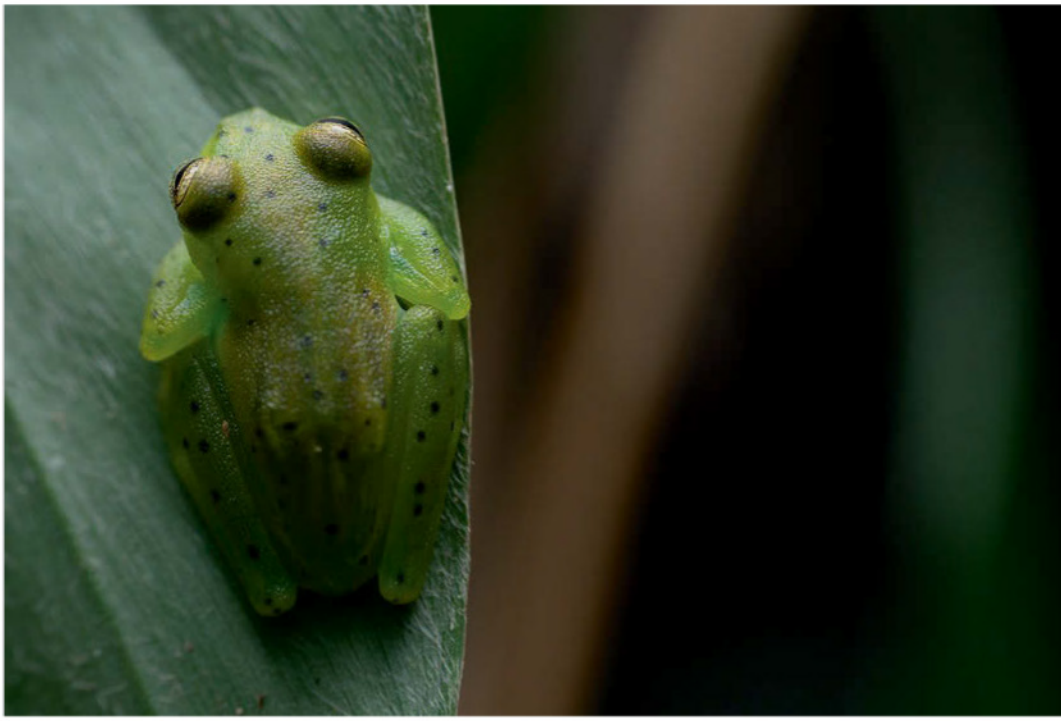
'This waterfall is nestled away within the Cwm Sere valley that is located between Pen Y Fan and Cribyn, Bannau Brycheiniog (Brecon Beacons) National Park, Wales. There are many gorgeous waterfalls within the area but this stood out due to the vibrant mossy rocks and the details in the water flowing throughout. I always find the smaller falls more intriguing, intimate and full of character.'

Instagram and Facebook: Gavin Mitchell Photography

The Little Nocturnal Challenger
by Astrid Katerina Lisondro A

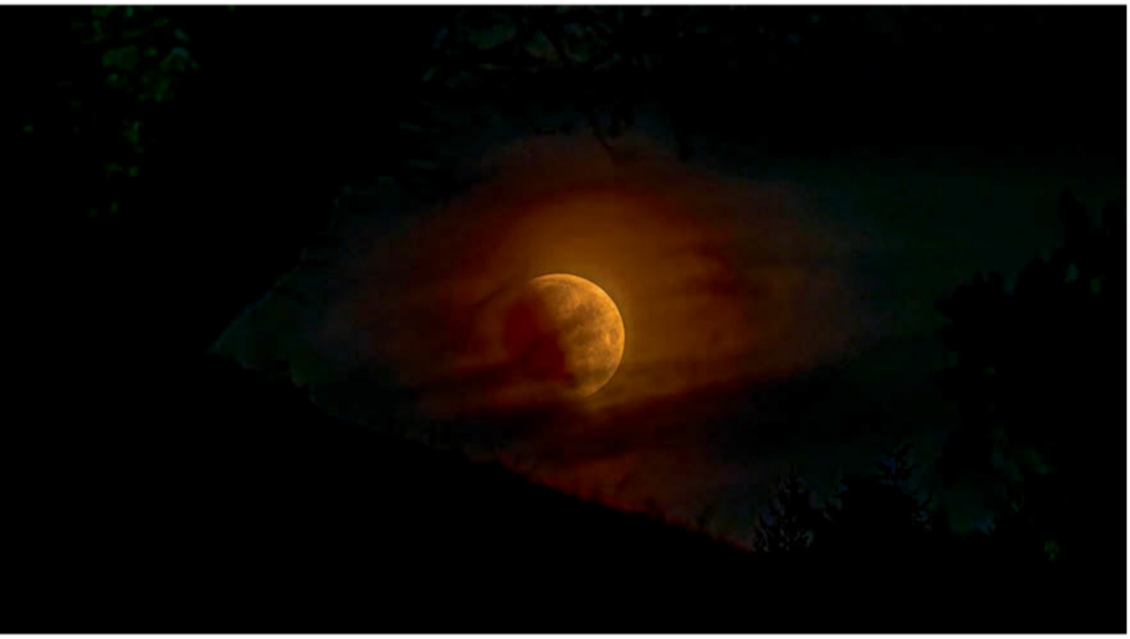
Nikon D7500, Nikon AF-S Nikkor 50mm f/1.8G, Raynox DCR-250 2.5x, 1/320sec at f/5.6, ISO 400

'Walking through streams under the night sky, I spotted this glass emerald frog on a leaf while practising my macro photography. Its peculiar posture reduces water loss through its delicate skin. With the dry season approaching, challenges arise. Moments like this remind me why I love nature and find it mesmerising.'
Instagram: @cryptotisendersi



It's good to share

We also liked...



Golden Eclipse
by Chris Metcalfe

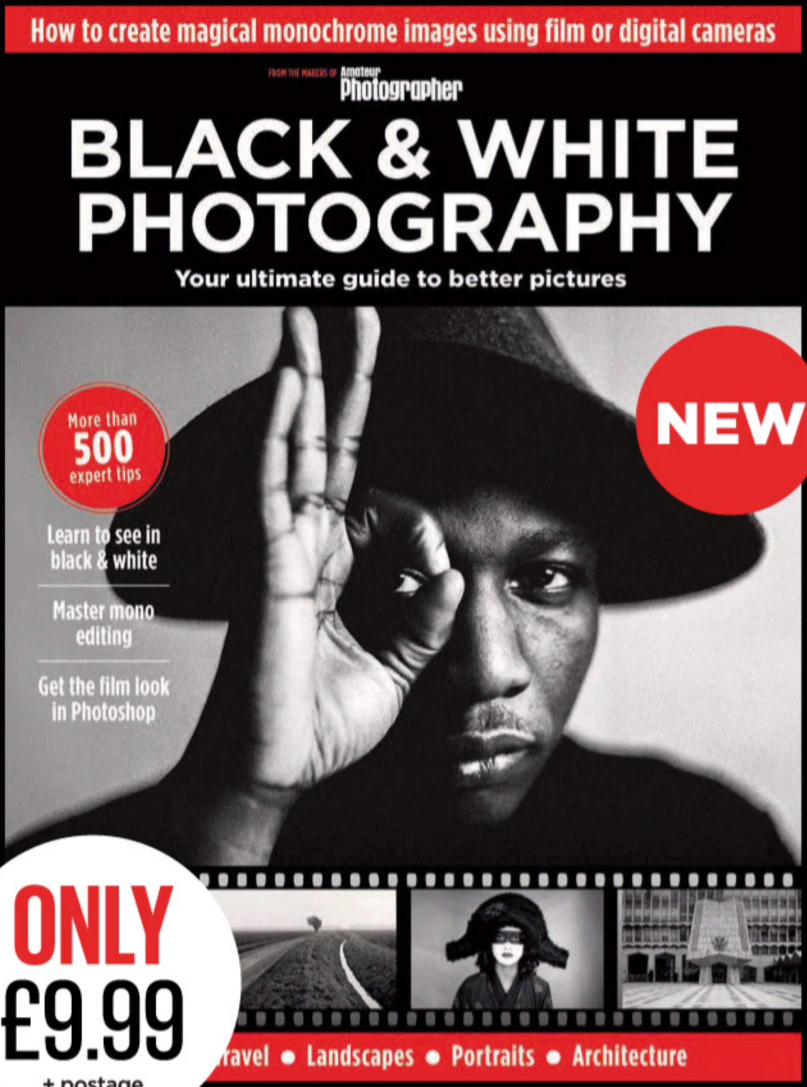
Fujifilm GFX100 II, Fujinon GF 500mm, 1/15sec at f/8, ISO 800

'This very nearly didn't happen as the weather apps and forecasts suggested thick cloud! I'm an early riser and was greeted with moonlight rays as I walked into the kitchen into the kitchen at 5 o'clock. I'm very fortunate to live in Devon amongst beautiful hills, and the cloud held off for 5 minutes. Very happy it did!'
Instagram, YouTube and Threads: @farmertorque
Website: Farmertorque.com

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

From the makers of Amateur Photographer magazine

THE NEW MUST-BUY FOR ANY PHOTOGRAPHER



How to create magical monochrome images using film or digital cameras

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Buying Guide

105 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL2	£5300	4★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	L-mount	50,000	5120	·	225	20	·	·		3.2		·	370	147	107	83	916
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z 6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
NEW OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
NEW Panasonic Lumix S1R II	£2999		High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		10	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
NEW Sigma BF	£1969		Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

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DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 850D	£820	4★	Fully featured upper entry-level DSLR includes 4K video recording	APS-C	24.1	Canon EF	51,200	3840	·	45	7	95	·	·	3	·	·	800	131	102.6	76.2	515
Canon EOS 90D	£1210	4★	Mid-range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video	APS-C	32.5	Canon EF	51,200	3840	·	45	10	100	·	·	3	·	·	1300	140.7	104.8	76.8	701
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING				SCREEN				DIMENSIONS			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica V-Lux 5	£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	·	12	·	·	·	3in	·	·	440	136.7	97.2	131.5	812
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	·	·	·	3in	·		220	101.6	58.1	41	299
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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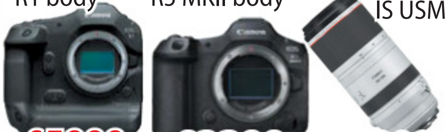

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24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art........£399 50 F1.4 Art	£399
70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
TC1401 1.4x extender	£149

OTHER CAF USED

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TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box.......£169 ST-E2 box	£69
MT24-EX ringflash box	£499
MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII.........£199 430EX II	£99
580EX...........£149 600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 rem..£30 TC80-N3 rem	£79

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Used Nikon

D850 body | D500 body | D5 body

£999 £999 £1499

NIKON Z MIRRORLESS USED

Z9 body box	£2999/3799
Z8 body box	£2799
Z7 MKII body box	£1699
Z6 body	£699
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1499
24-70 F4 S	£399
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70-200 F2.8 VR S box	£1599
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10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£599
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16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
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70-300 F4.5/5.6 AFS VR box	£299
85 F1.8 AFS...£299 105 F2 DC	£599
105 F2.8 AFS VR macro	£399
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200 F4 D mac box	£999
200-500 F5.6 E ED AFS VR	£799
300 F4 E PF VR box	£799
400 F2.8 AFS VR	£3997
500 F4 E FL VR	£3499
500 F5.6 E PF VR AFS box	£1999
800 F5.6 E FL VR	£7499
TC14-EIII.......£349 TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

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10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
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DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

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F + plain prism	£399
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35 F2 AIS	£349
35 F2.8 shift early	£299
50 F1.2 AIS	£499
50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AIS.....£349 85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
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2.8E

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180 F4.5 PE...£369 250 F5.6 E	£149
500 F8 E.........£399 2x extender	£49
ETRSi 120 back RWC late	£99
AEIII prism...£349 AEII prism	£199
Ext tube E14, E28, E42 each	£49
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Plain prism E box	£149
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SQAi prism late	£399
SQAi 120 back late	£149
SQA 120 back early	£99
Plain prism S	£199
Polaroid back	£20
WLF	£99
SQA speed grip	£99
Macro bellows	£199

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503CW body box	£1899
503CX, 80 F2.8, A12, WLF	£2699
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501CM body chrome + WLF	£1699
500CM, 80 F2.8 CF, A12, WLF	£2499
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150 F4 CFI	£799
150 F4 CF	£499
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250 F5.6 black T*	£299
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PM 5 prism	£399
PM90 prism	£369
A12 magazine	£199/499
A16 mag box	£499
Snap lock flash grip box	£299

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M645 Super complete	£699
645 Pro body	£399
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

MAMIYA 7 RF 6x7 USED

150 F4.5	£399
210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 6x7 Pro SD, 90, RFH, WLF	£1199
RB67 Pro SD, 75, RFH, WLF	£1199
RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Pro SD 645 back	£249
Prism early...£129 Chimney	£149
Multi-angle grip	£169

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55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
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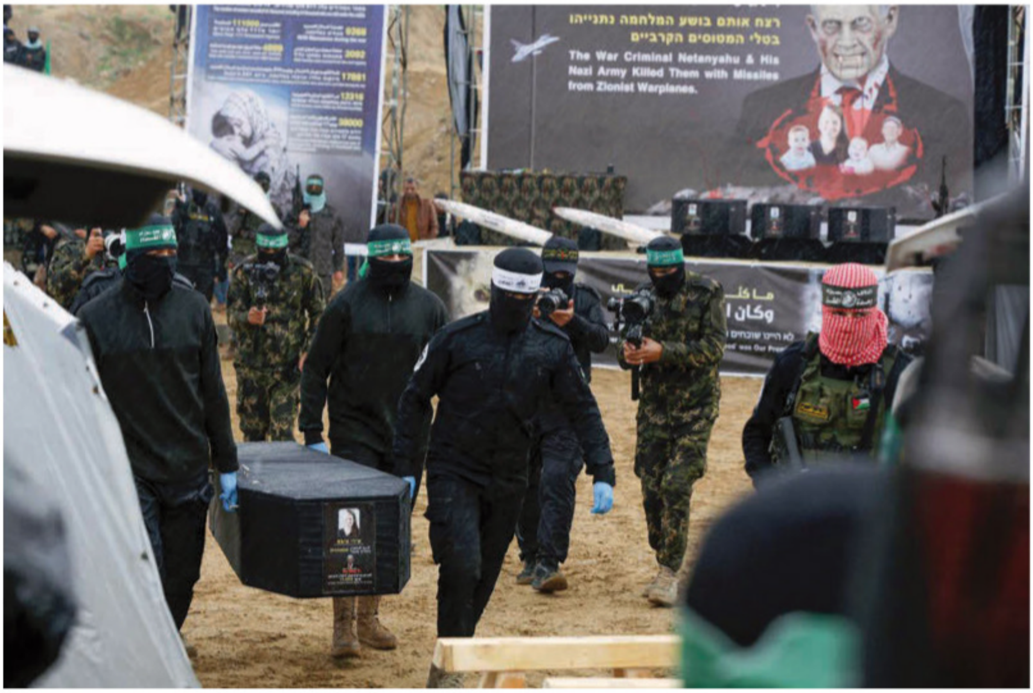
Final Analysis

Damien Demolder considers...

Hamas hands over the bodies of 4 Israeli hostages under Gaza ceasefire deal, KHAN YUNIS, GAZA - FEBRUARY 20, by Ashraf Amra/Anadolu via Getty Images


The War Criminal Netanyahu & His Nazi Army Killed Them with Missiles from Zionist Warplanes.

© PHOTO BY ASHRAF AMRA/ANADOLU VIA GETTY IMAGES

I thought I knew what I wanted to write about this picture, but when I faced the blank page I realised my thoughts were more complicated than I initially appreciated. This isn't a great picture in any sense, and it does nothing other than record, without spin or theatrical embellishment, what happened at that moment in Gaza. In truth no spin or embellishment is needed as the events unfolding are more than dramatic enough. Through its plain laying-out of the facts as they stood at the time, in that place, I guess the picture counts as good journalism whether it's a skilfully crafted photo or not. It was shot by Ashraf Amra who freelances for the Turkish news agency Anadolu, and who documents 'war, life and love' in Gaza, often, I think, with a smartphone.

I looked through a lot of pictures of this handover of the bodies of Hamas hostages, but this frame struck me because of the four Al-Qassam Brigade photographers covering the event. They are kitted out with proper gear. Two are rigged up with DJI Ronin S3 Pro Combo gimbal kits and all four have Canon bodies and L lenses so they can record their own coordinated version of events from four angles. It's as though they are making a movie.

One of the things that bother me is that their desire to ensure the event is covered 'their way' appears more important than the event itself. In the heat of this content creation opportunity they seem to have lost sight of the fact they are delivering dead people back to their families. It doesn't look like they are recording the event in an unbiased way for the international press – I suspect the four angles will be cut together with B-roll, slick transitions, neat low angles and be backed by attention-grabbing music. The final version will really make an impression.

By filming themselves the organisation can have control of the way the occasion is portrayed and ensure they look good doing it. For the independent press to cover the activities so the world can be informed is one thing, but this coffin-carrying selfie is something else entirely. You might hire a team of photographers to cover you doing something you are proud of, like getting married or doing a bungee jump, but I'm sure most wedding guests would consider four videographers a vanity, or a distraction at best.

I suppose we all like to control our own image, but we live in an age where personal and corporate truths can be twisted like never before. Everyone has a camera and everyone is able to post selected, fashioned content that has the power to influence those who see it. Social media is filled with perfect-looking lives and people convinced of all the unverified facts. Being used to trusting what we see on regulated TV and what we read in newspapers we are often more inclined to believe than to question.

Like a dog passing another dog I always notice other photographers and feel some sort of tail-wagging spiritual connection. I feel proud when photographers are recognised for great things, but shame when they behave badly by breaking our rules about truth, integrity and responsibility to the viewer. For all it lacks, Ashraf's photo gives us a far more honest picture of the scene than any polished account that movie crew will cut together. You can see more of Ashraf's work at: instagram.com/ashrafamra

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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